NEIL GREY'S

NEW

BANJO METHOD

CONTAINING

Complete Instruction for the Banjo

AND A CHOICE COLLECTION OF

Popular Songs and Banjo Music.

—BY—

NEIL GREY.

PUBLISHED BY JOHN CHURCH & CO. CINCINNATI, O.

CHICAGO:
ROOT & SONS MUSIC CO.,
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55 EAST 13th STREET.

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NEW BANJO METHOD;

CONTAINING COMPLETE INSTRUCTION IN THE RUDIMENTS OF MUSIC,

FINGERING, TREMOLO MOVEMENT,
TIME IN MUSIC SIMPLIFIED, SCALE OF BANJO HARMONICS,
HOW TO ARRANGE MUSIC FOR THE BANJO,
PRINCIPAL CHORDS, WITH DIAGRAMS,

TOGETHER WITH A LARGE COLLECTION OF NEW POLKAS, MARCHES, WALTZES, JIGS, HORNPIPES, SONGS, ETC., ARRANGED ESPECIALLY FOR THE BANJO.

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INTRODUCTION.

I have prepared this work to meet the wants of advanced players as well as new beginners. Part I. is devoted to the first rudiments of music, and contains nothing more than may be found in other banjo instruction books, but in the pages of the Second Part I claim originality, and think that I offer many new ideas. In connection, I have added a diagram of the banjo finger-board, diagrams of most of the chords, and a collection of good music.

Hoping that I have not labored in vain to instruct as well as to amuse, I am respectfully, NEIL GREY.

PRACTICAL HINTS TO BANJOISTS,

By J. B. SCHALL,

The Celebrated Chicago Banjo-Maker.

A few years ago, the Banjo was held in great contempt, especially with people of cultivated tastes; but now, having found its way into many of the houses of the first families of the land—a favorite with their sons and daughters—old odiums and prejudices are removed, and it ranks in popularity to-day with the Piano, Violin, or the Guitar.

The Banjo has been improved more, perhaps, than any other instrument. Out of the old cheese-box with its tacked sheepskin head, framed with a home-made neck, has sprung the modern instrument, improved not only in appearance, but with a volume of tone a hundred per cent. sweeter and louder.

Let me now give a few hints to owners of the modern beauty, embodying useful lessons for its keeping:

Use ebony wood or ivory pegs—the weather does not affect them. If too tight or too loose, resin and oil, respectively, are the remedies. A little resin rubbed on the feet of the bridge prevents slipping.

Use very thin "E's" for 1st and 5th strings; a coarse "E" for second; light "A" for 3d, and the regulation Banjo bass of fine silk covered with silver-plated wire for 4th string.

Keep your instrument in a leather case or box, and away from heat or dampness.

Rubbing it twice a week with a piece of chamois-skin will keep your Banjo bright and clean.

In putting in a head, I never soak the skin too much—I do not deem it necessary to have it like a wet rag. Keen judgment in this matter is all that is necessary. I first center the skin over the hoop (rim), putting the wire ring on next. I then turn up two of the edges, placing the band over them, and secure it with two hooks (lugs). I now take my pliers or pincers and pull the skin under the band, putting on the hooks as admissible. I do not pull the head down too tight at first—I wait for it to dry. As soon as it is thoroughly dry, seeing that it is properly set, I then take a sharp-pointed knife and trim the waste off. New beginners may spoil a head or so, but "practice makes perfect," and "if at first you don't succeed, try, try again." The most clumsy person may succeed in putting in a head if he will only persevere.

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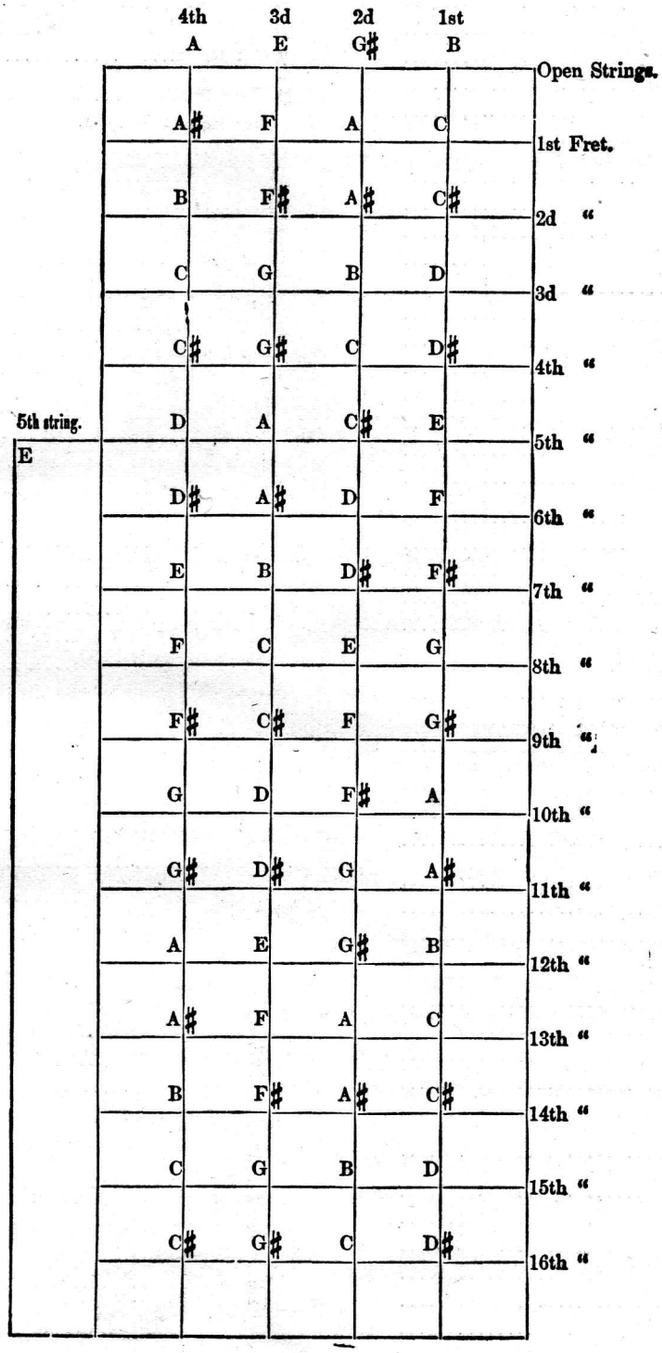
DIAGRAM OF THE BANJO FINGERBOARD.



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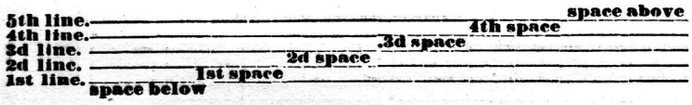
PART FIRST.

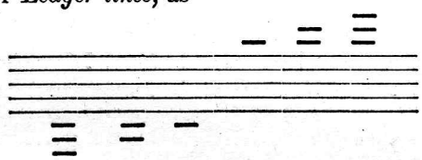
RUDIMENTS OF MUSIC.

The first seven letters of the alphabet are used as the pitch names of tones.

Notes are written on five parallel lines and their spaces, which lines and spaces, collectively taken, are called a *staff*, or *stave*.



Notes, where a greater range of tone is required, are written on *added*, or *Ledger lines*, as

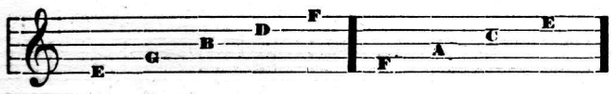


There are two clefs—the *Treble* and *Bass*—but the treble only is used in Banjo music.

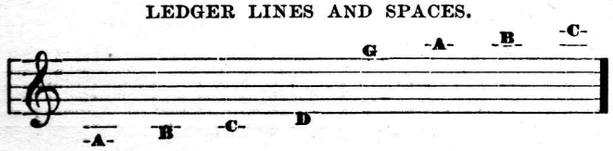
TREBLE CLEF.

To learn to read the notes readily, call off first those on the lines, then those in the spaces.

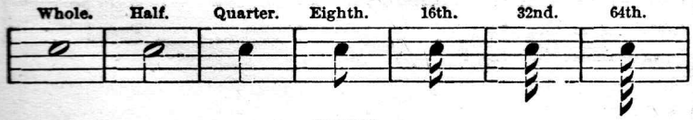
LINES. SPACES.



LEDGER LINES AND SPACES.



There are six different notes in use with their corresponding rests.

NOTES.

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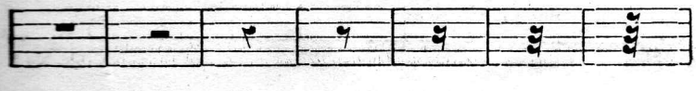
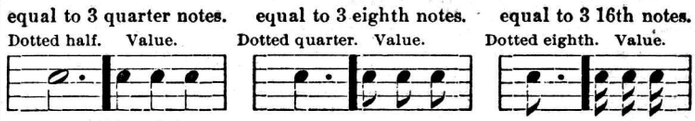

A dot is equal to half the preceding note.

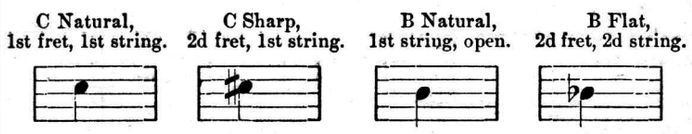
DOTTED NOTES.


equal to 3 quarter notes.
Dotted half. Value.
equal to 3 eighth notes.
Dotted quarter. Value.
equal to 3 16th notes.
Dotted eighth. Value.

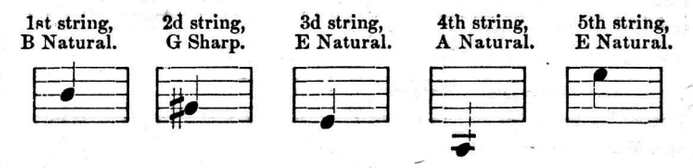
A dot added to a rest has the same significance as when added to a note.

An interval is the difference between two sounds. The smallest is a semi-tone, or half a tone. Each fret of the Banjo is a semi-tone from that which is *next* to it. A sharp placed before any note raises it one semi-tone, or to the next fret above it. A flat placed before a note lowers it one semi-tone, or one fret below.

EXAMPLE.



No matter what key the Banjo is set to, when in tune the notes are always read as follows:

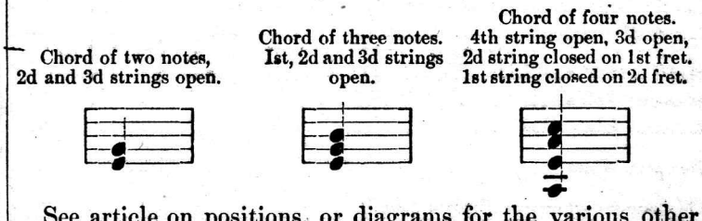


The best plan is to tune the fourth, or Bass string (A,) to B flat or C natural of the piano, or by the agency of the tuning fork or pitch pipe.

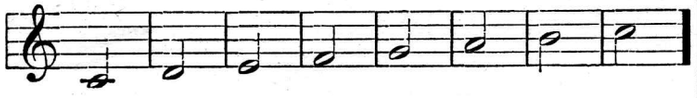
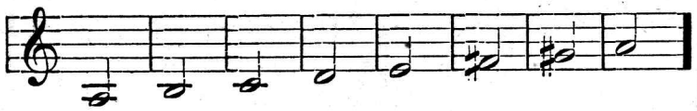
For the chromatic scale see diagram of fingerboard.

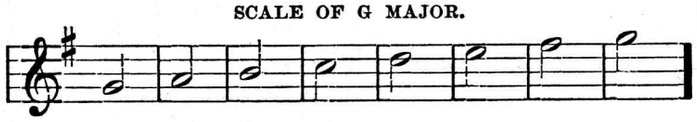
CHORDS.

A chord is composed of two or more notes played together, which must be struck in rapid succession.

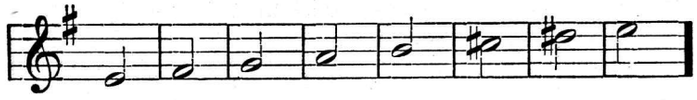

Chord of two notes, 2d and 3d strings open.
Chord of three notes. 1st, 2d and 3d strings open.
Chord of four notes. 4th string open, 3d open, 2d string closed on 1st fret. 1st string closed on 2d fret.

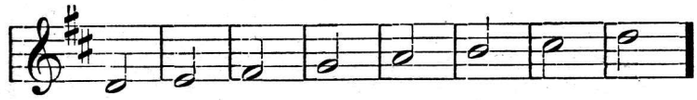
See article on positions, or diagrams for the various other chords.

SCALE OF C MAJOR.

A MINOR.

SCALE OF G MAJOR.



E MINOR.



SCALE OF D MAJOR.

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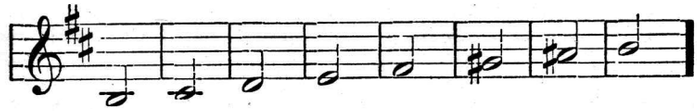
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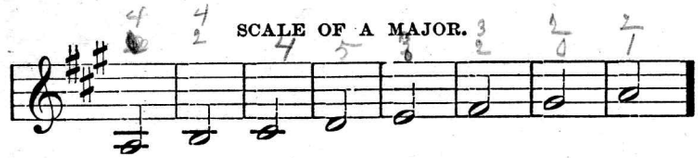
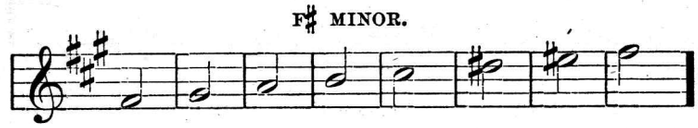

F♯ MINOR.

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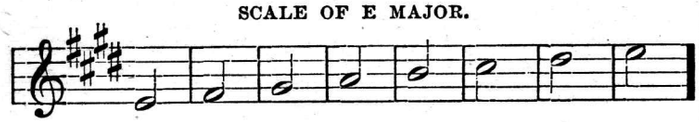
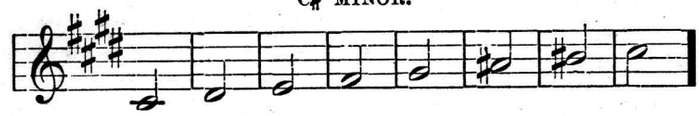


C♯ MINOR.



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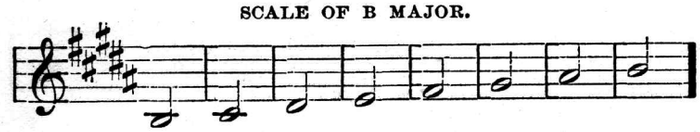
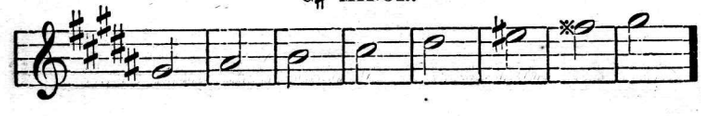

G♯ MINOR.



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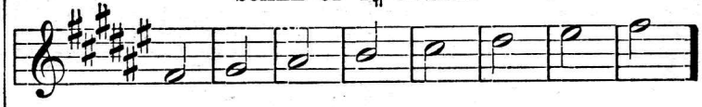

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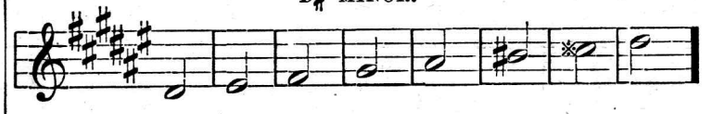

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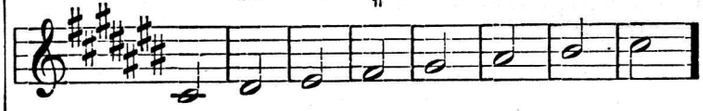

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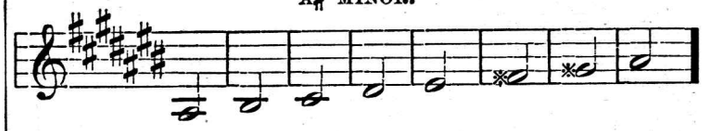
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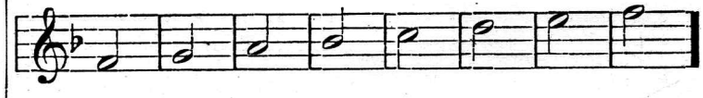
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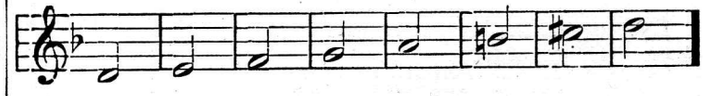
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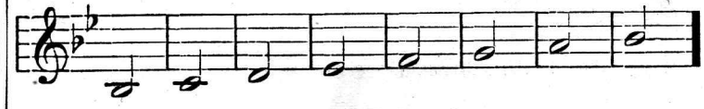
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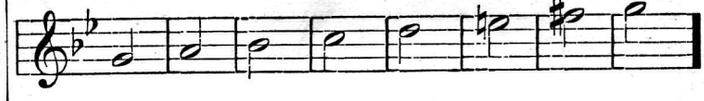
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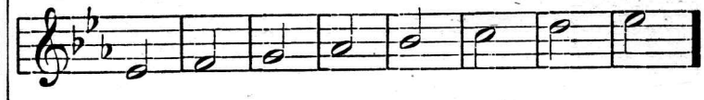
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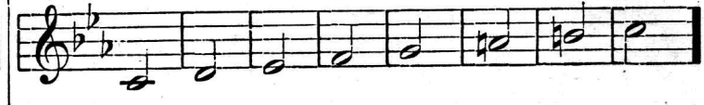

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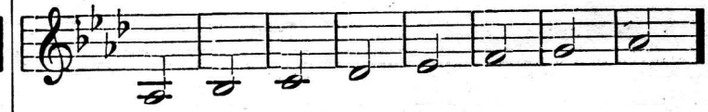
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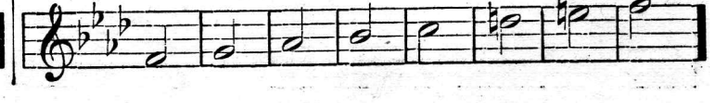

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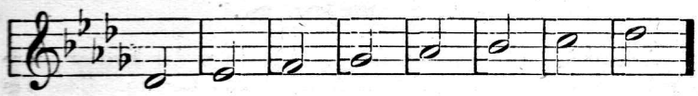
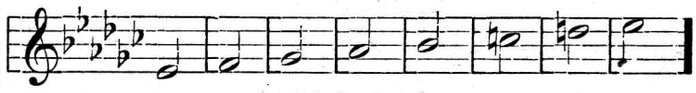
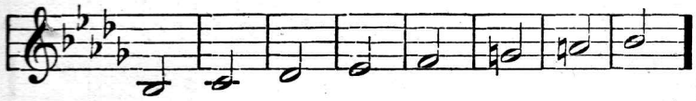
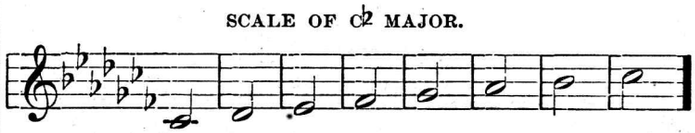
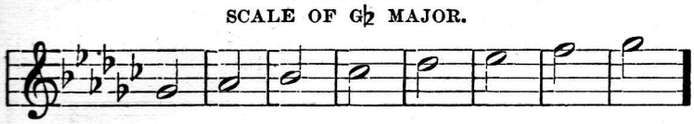
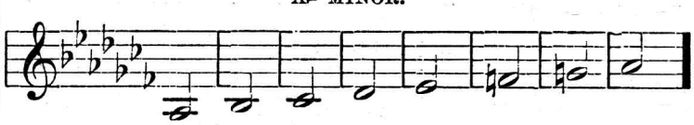

E♭ MINOR.

B♭ MINOR.



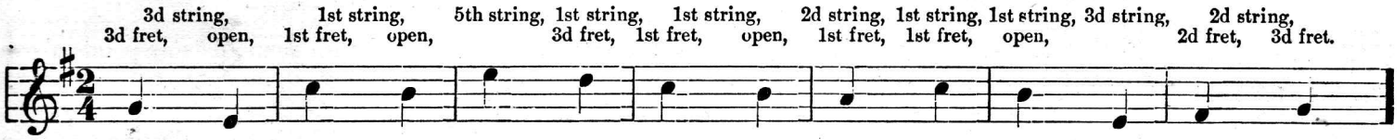
SCALE OF C♭ MAJOR.

SCALE OF G♭ MAJOR.



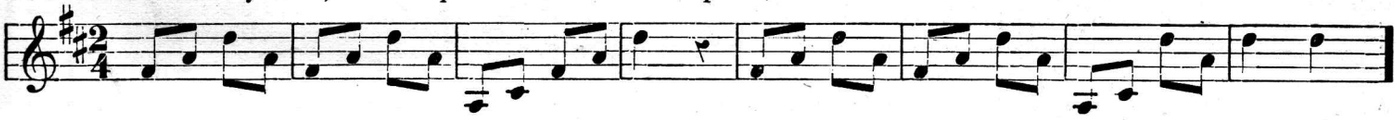
A♭ MINOR.

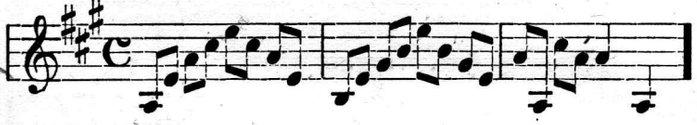
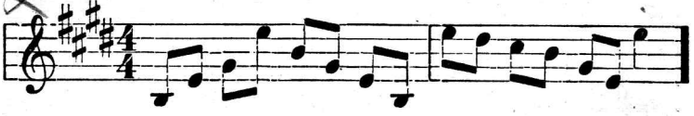
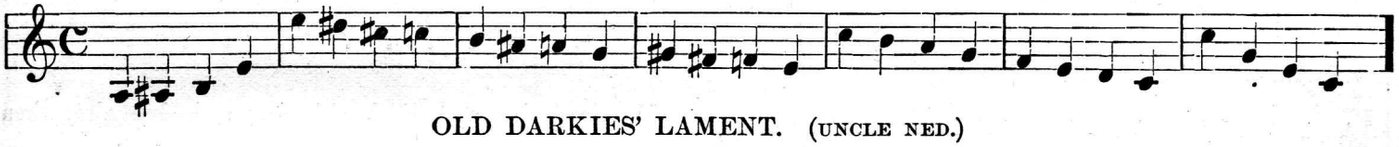


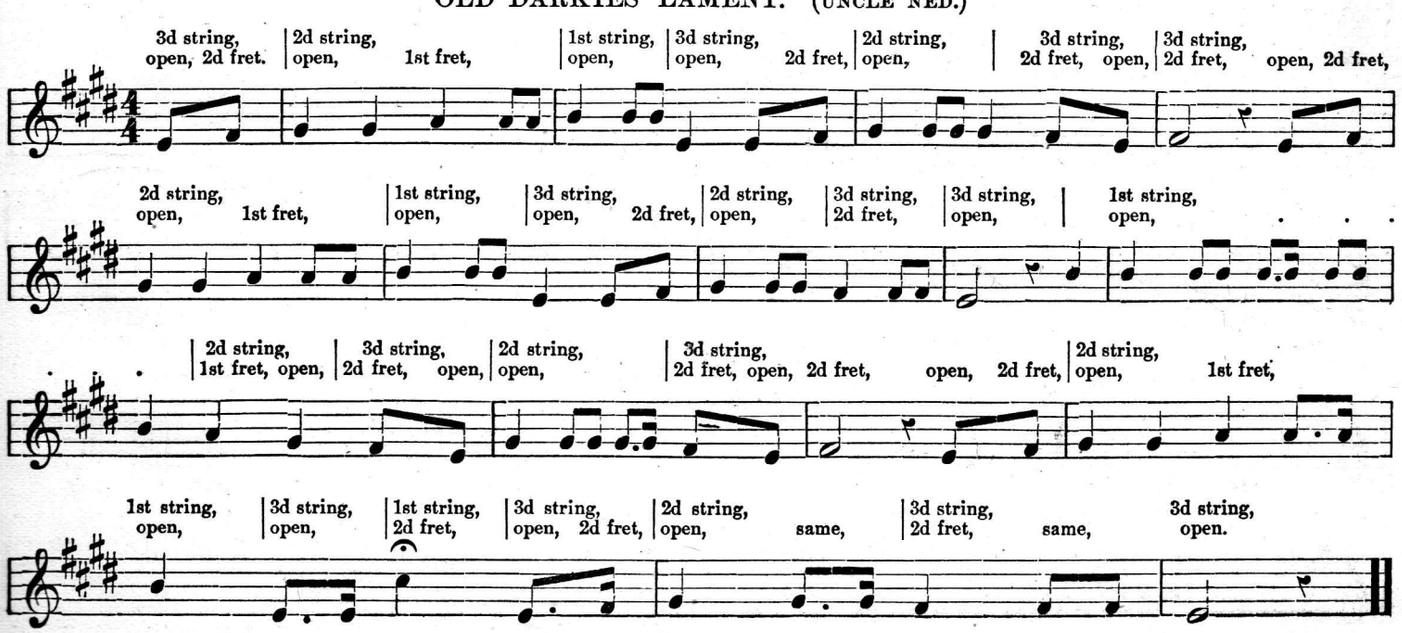
Exercise in the key of G, one sharp. F is the note that is sharp, all the other notes are natural. The time is two-four—two beats must be counted to each measure.


3d string, 3d fret, open,
1st string, 1st fret, open,
5th string, 1st string, 3d fret, 1st fret, open,
1st string, 2d string, 1st fret,
1st string, 1st fret, open,
3d string, 2d string, 2d fret, 3d fret.

Exercise in the key of D, two sharps. F and C are sharp.



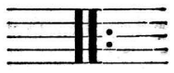
Exercise in the key of A, three sharps. F, C and G are sharp. Common time—count four beats to each measure.

Exercise in the key of E, four sharps. Four-four time—count four beats to the measure.

Exercise in the chromatic scale. Remember that every note is natural except those marked by a sharp.

OLD DARKIES' LAMENT. (UNCLE NED.)



Double Bars are placed in the middle, or at the end of a piece of music, to show that a part, or the whole is finished

DOUBLE BARS.

Dots at a bar, or double bar, signify that that part of the music which is on the same side as they are is to be repeated. For example, these dots being on the left hand side of the

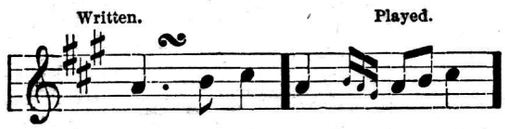
double bar, signify that the performer is to repeat the former piece; but the dots on the right hand side calls for the player

to go to the next dots and then return to them.

THE SIGN 𝄋.

The second time the *sign* occurs in a piece of music, it is generally accompanied with the letters *D. S.*, which means *"from the sign;"* therefore the player is to return to the first mark. A Pause 𝄐 placed over a note or rest signifies that the performer is to pause as long as he or she thinks proper.

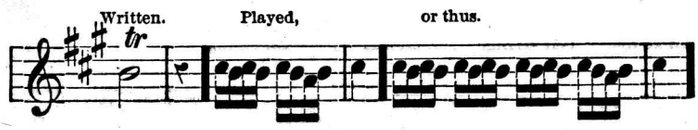
THE TURN.

A Turn is to be made with the note above and the note below that which is written, beginning with the highest. Consequently a turn upon C will be made with D, C, B, C. A turn is made upon a dotted note by first striking the note itself and making the turn afterward, as:



An inverted turn 𝄖 consists of the *same* notes as a turn, but beginning with the lowest, instead of the highest note.

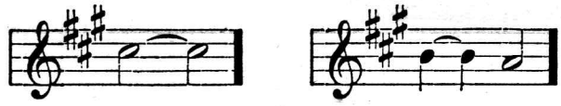
A shake is made with the note above, and the note which is written, beginning with the highest and concluding with a turn.

EXAMPLE.

THE SLUR ⁀ ⁀.

A Slur is a curved line, drawn over or under two or more notes, signifying that they are to be played Legato. The Tie or Bind is of the same form as a slur, but placed on two notes alike, it binds the second to the first, so that only the first is to be struck—but, of course, prolonged to the full time of both.

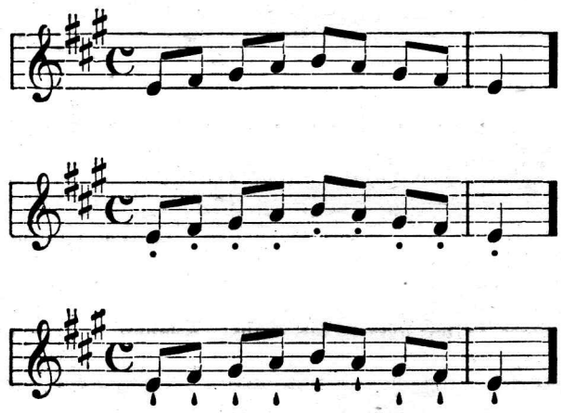
EXAMPLE.

Strike C and count four. Strike B and count two—then A.



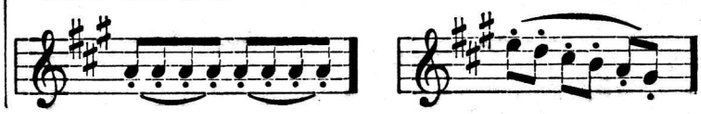
STACCATO NOTES.

Staccato notes are marked with round dots or points above or below them. Those with dots are to be played moderately staccato, those with points very much so.

Play the following passage in the three different ways in which it is marked.

Notes which are marked with dots and slurs also, when repeated, should be played as closely as possible.

EXAMPLE.

Strike each note.



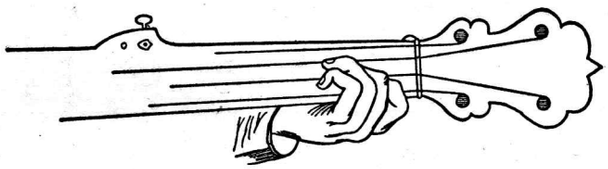
PART SECOND.

TIME IN MUSIC, FINGERING, HARMONICS, ARRANGEMENT OF MUSIC, ETC.

LEFT HAND FINGERING.

The left hand supports the neck of the Banjo, and, consequently, the fingers of that member press down the strings to form the closed notes. Many players have a bad habit of keeping the palm of the hand against the back of the neck which is a great drawback to fingering.

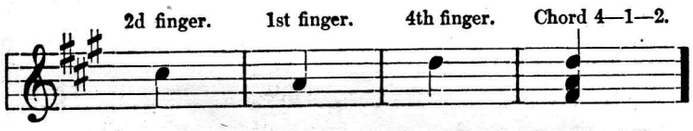
HOW TO HOLD THE BANJO.



By keeping the hand free from the neck, as noted, the closed notes on the third and fourth strings are more readily reached, and besides, both grace and ease are acquired.

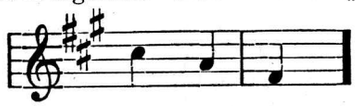
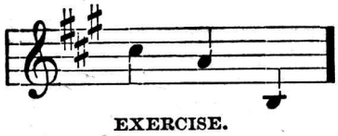
The *first finger* closes all the notes on the *first fret.* The *second finger* closes all notes on the *second fret.* The *fourth finger* closes all notes on the *third fret.*

EXAMPLE 1.

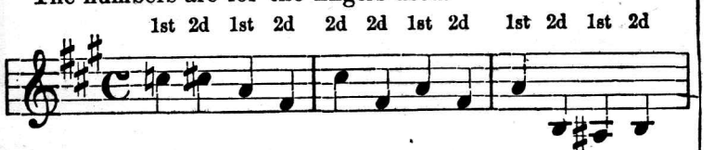


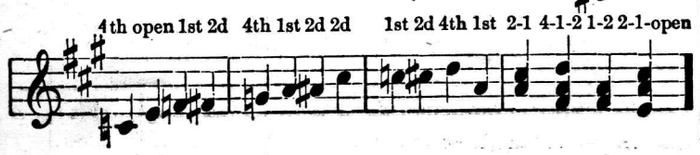
In playing C♯ or A it is best to let the two fingers fall together, closing both notes at the same time, no matter if but the one note is to be struck, and also to hold the A with the first finger, after having touched *it* or C♯, as it forms a pivot or aid for the second finger to reach F♯ on the third or B on the fourth string, should they follow in playing a piece.

EXAMPLE 2.

Close C♯ and A together. Hold A until F♯ is formed.

Close both notes together—hold A till the second finger touches B.

EXERCISE.

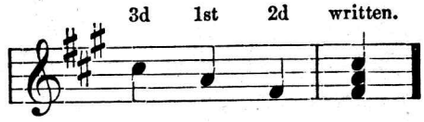
The numbers are for the fingers used.





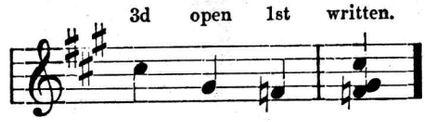
In some passages C♯, A and F♯ form a chord in the lower position; at a glance, to some, it seems awkward to play; the method for its formation is simple.

EXAMPLE 3.

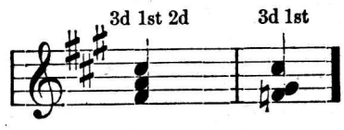
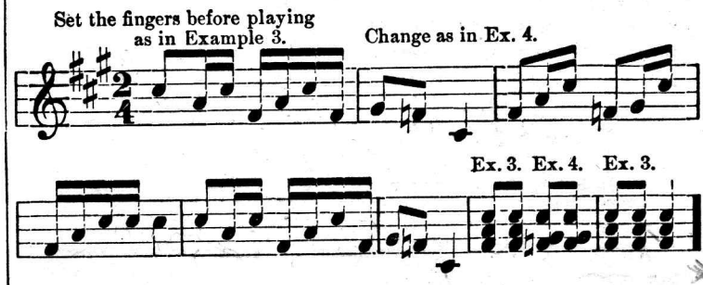


A change sometimes occurs as follows:

EXAMPLE 4.

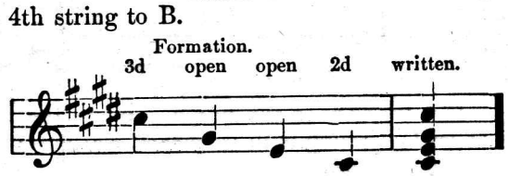


In making the change from the first chord to the second hold C♯ with the 3d, place the first on F natural and raise the second finger.

EXAMPLE 5.

EXERCISE.

By tuning the 4th string to B natural, as many pieces in the Major key of E require, the low C♯ is made on the 2d fret, when another odd Banjo chord is formed by the following combination:

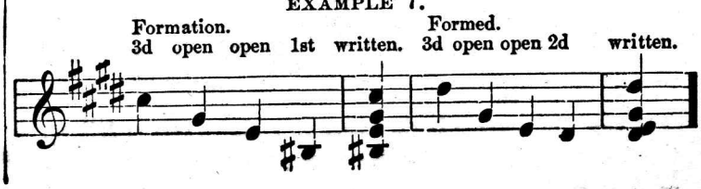
EXAMPLE 6.

Tune 4th string to B.

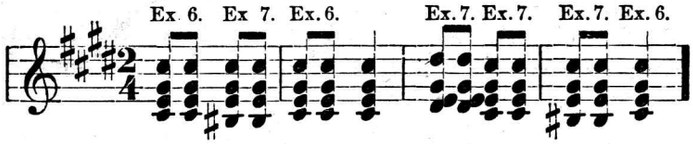


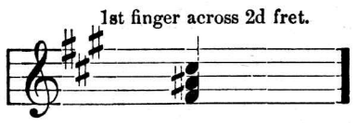
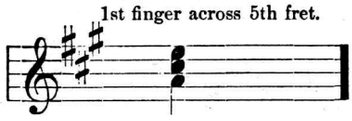
Chords which sometimes follow.

EXAMPLE 7.



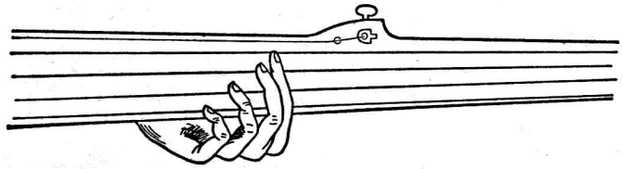
Play the following exercise in this manner: First form the chord of Example 6, then place the first finger on B♯, raise the second finger and you have the first chord of Example 7. Play Example 6 chord again, and by sliding the second and third fingers down to the 4th fret you have the second chord of Example 7.

EXERCISE.

The inner side of the first finger pressing down a string on any fret forms all chords of two or more notes formed on that fret.

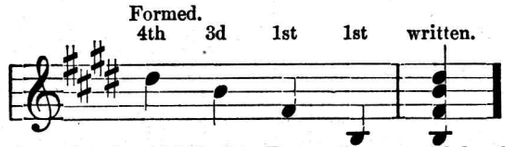
EXAMPLE 8.

EXAMPLE 9.

The Barre, where the four fingers are employed, will now be considered. Before giving an example, let us get at the *modus operandi*. We will take the chord of B Major for illustration, which, on the Banjo in the lower position comprises four notes, viz: B natural, F♯, B natural and D♯.

Place the 1st finger across the 2d fret—the 2d finger on top of it as a brace—the 3d finger on the 3d fret of the 2d string, the 4th finger on the 4th fret of the 1st string, and the chord is formed.

The best way to make this kind of a Barre is to begin with the 4th finger being placed on the D♯—follow with the 3d finger note (B), and the first and second fingers will fall easily and naturally into position.

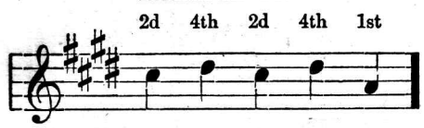


EXAMPLE 10.



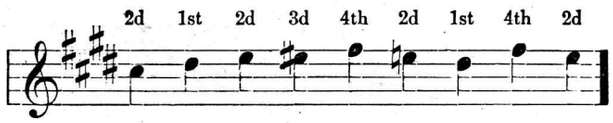
The other chords which this Barre forms will be found included in the *Positions* of the *Banjo*. When the D♯ on the 4th fret of the 1st string is to be played and lower notes follow, use the 4th finger.

EXAMPLE 11.



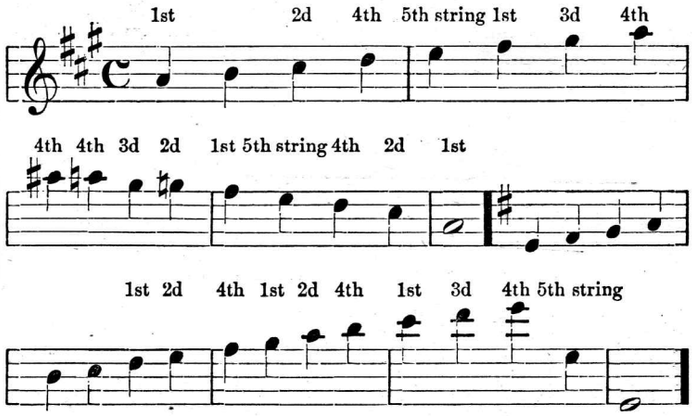
When the reverse is the case, and higher notes follow, use the first finger, then the other fingers will fall naturally on E or F as

EXAMPLE 12.



In playing higher single notes, if a system of regular succession is observed, the player can easily determine from the position of the first finger which notes the others will make, as practice of the following methods will more clearly explain.

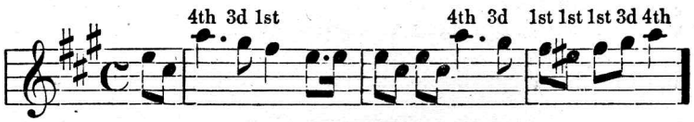
EXERCISE.



A great deal of useless shifting of the fingers is made by some players where a passage is principally composed of high notes, and a single octave A or C♯ (on 1st and 2d frets) follows. Ignorance of the diagram of the finger board, or a limited knowledge of music are either, or both, the cause of such unnecessary labor.

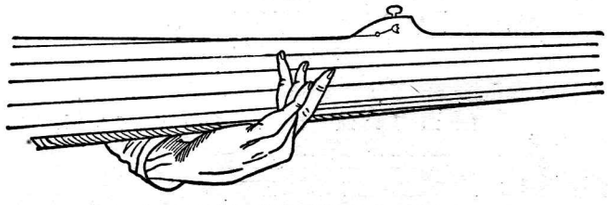
ILLUSTRATION.

Play C♯'s on 2d fret of 1st string. E's on 5th string.

1ST METHOD.

Now repeat the last strain of "Last Rose of Summer" and play C♯'s on 5th fret of 2d string. This rule will apply to all passages of a similar nature. The player needs but to learn where notes can be found on the 2d, 3d and 4th strings on all frets to render quick movements the easier.

HARMONICS.

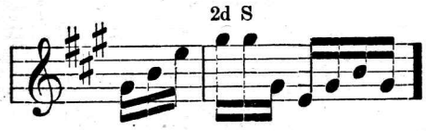
Harmonics are best made by touching the string lightly with the inner side of the 3d finger. Practice is all that is required to get clear ringing notes.



SNAPPING OFF.

Snapping off, as picking a string with a finger of the left hand is termed, is a great feature of Banjo playing—a double roll being made where a passage admits of its use.

The following strain will show one method—the letter S above a note signifying that it is to be snapped off. Use the 2d finger on the first G♯.

EXAMPLE 13.

When the second G♯ is played and then picked, B is made. It is not written in, as it always causes confusion.

In snapping off with three fingers, as shown below, first set the fingers on the three notes.

EXAMPLE 14.

Only pick D and A with right hand—snap all the others—C♯ is made by snapping off D with 4th finger—B by the 2d finger. Play quick.

RIGHT HAND FINGERING.

There are two methods of playing the Banjo, termed *Picking* and *Striking off*. The latter method is the most difficult to new beginners, especially when the first few lessons have embraced the *Picking* style. It is much the better plan to begin with it, *striking*, as in the beginning of the practice or study of anything, the strongest ambition is manifest, which relaxes after the first few lessons, and is not displayed again until improvement is self-evident.

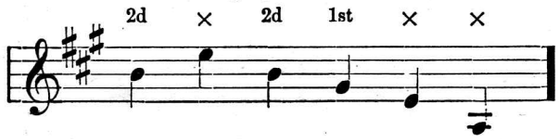
Each mode of playing has *its* methods in the various uses of the fingers, and we will first consider

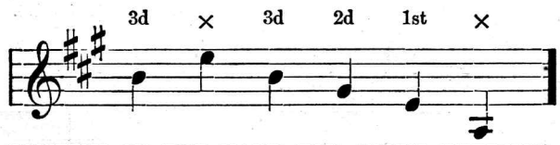
PICKING.

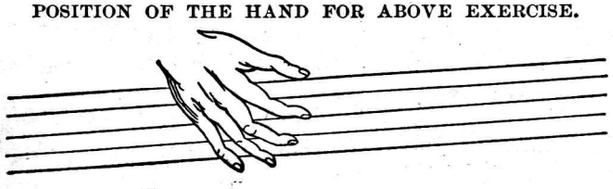
Picking with the *thumb* and *first two fingers* is apparently the pet style of playing the Banjo—judging from the large number of players who use it—but to produce the sweetest strains, the thumb and first three fingers must be used. In the first style the *second finger* picks the first string, the *first finger* picks the second string and the *thumb* picks the remaining three.

EXAMPLE 1.

First Style.

The × denotes the strings picked with the thumb.

We advise the use of the *thumb* and *first three fingers* style. It will be found difficult, at first, to work the *third* finger, but to those who will try the experiment, its accomplishment will amply repay the trouble.

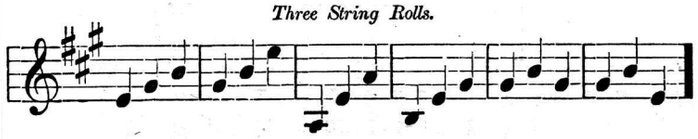
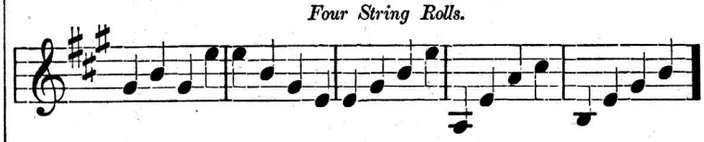
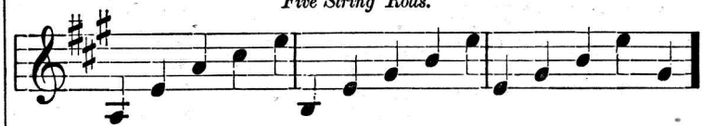
EXAMPLE 2.

POSITION OF THE HAND FOR ABOVE EXERCISE.



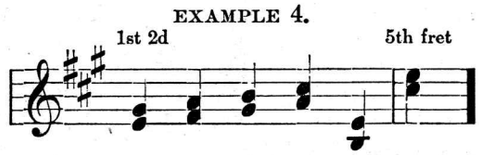
ROLLS.

Rolls are made in every conceivable manner with *three, four* and *five* strings. There are no ideas that can be expressed, either written or oral, further than what is given here to produce them.

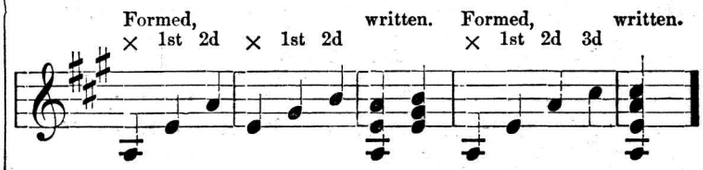
EXAMPLE 3.

Three String Rolls.

Four String Rolls.

Five String Rolls.

The above examples are merely exercises for daily practice, and are not written as required for their expression—it is supposed that that is understood; but if not, reference to the Article on *Time* should be made. They should be played slow at first and gradually quickened, until the finest Rolls can be executed.

Chords of *two* notes are played with the first *two fingers*, as

EXAMPLE 4.

Chords of *three* notes are played with the *thumb* and *first two fingers*, and those of *four* notes with the *thumb* and *first three fingers*, as per

EXAMPLE 5.

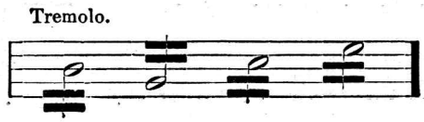


Chords of *five* notes always include E on the 5th string, and when played, form a *Roll*. Reference to Example 3–5, string rolls, will suffice to explain them.

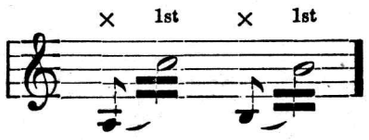
The Tremolo movement, or "Quivering," as it is termed by those not versed in musical knowledge, is very difficult, and long practice is required to execute it. Although any finger can be used, it is best to begin thus:

Place the 2d and 3d fingers on the edge of the upper part of the head, as a kind of a brace, so as to admit of the string being touched on the lower part of the neck—then *quiver* the *first finger* on the *first* string. The string should be touched with the tip end of the finger, and as lightly as possible, at first, which will lead, later on, if daily practice is persisted in, to tremolo one or more strings according to the taste of the player. The tremolo notes are written as

EXAMPLE 6.



When a *Base* note is played in conjunction with a *tremolo*, it is struck with the *thumb*—and is not supposed to *stop* or *interfere* with the finger executing the upper note.

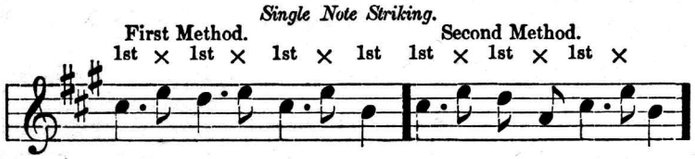
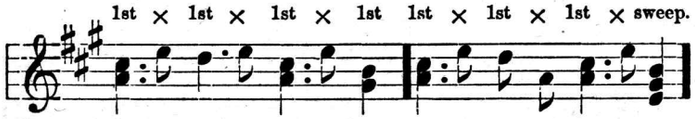
EXAMPLE 7.

STRIKING OFF.

This style of Banjo playing, though of a rough nature, is nevertheless one of its principal characteristics, and a careful perusal and following of the ideas here given will enable the learner to form a conception as to how to execute it.

The fingers are doubled up, the two first joints being bent, but not enough so as to touch the inner part of the hand. No stiffness is necessary, as the force required to play is centered entirely in the weight of the hand, which should work as if it was connected with the wrist by a swivel.

The 1st string and all chords are played either with a *Banjo Thimble*, or with the back of the *nail* of the first finger, striking with a downward motion. All the other strings are *picked* with the thumb. When the four fingers are used to play *full chords*, the movement is termed a *sweep*. There are two kinds, the downward and upward sweeps. The general way of playing the *downward* sweep is to slide the back of the nails of the second, third and fourth fingers over the strings, followed by the first finger in quick succession. To make it more clear, the fingers, first doubled, are sprung, or shot, as it were, over the strings, leaving them open at the finish. The *upward* sweep, played in conjunction with the *downward*, when a thimble is used, is made by the side end of the second finger being drawn over the strings. If no thimble is used, the first finger performs the function.

EXAMPLES.

Single Note Striking.

Chords of two notes and downward sweep.

Fancy sometimes leads players to *strike* notes on the *second* and *third* strings, instead of *picking* them. They are struck the same as in the system given for striking the *first* string notes, with the exception that the *thumb is pressed against the first finger* in the manner a needle is held to sew with.

TIME IN MUSIC.

In the beginning of the study of music *Time* is the most difficult part to master.

Let it be said here that, no matter what simple ideas may be given in this work aside from any others yet published, that nothing but *constant practice* and *application* can enable any pupil to play or sing in time.

Counting aloud is strongly urged—persistency in so doing will bear good fruit.

There are, properly speaking, but three kinds of time, viz: Common, or $\frac{4}{4}$, $\frac{6}{8}$ and $\frac{3}{4}$, all the others, such as $\frac{2}{4}$, $\frac{6}{4}$ or $\frac{3}{8}$ time are but subdivisions. We will first consider

COMMON, OR $\frac{4}{4}$ TIME.

The whole note is the longest of all notes; it is divided into six equal parts, as follows: half, quarter, eighth, sixteenth, thirty-second and sixty-fourth notes.

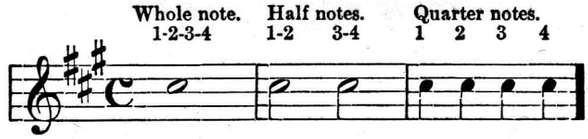
By accomplished musicians the 64th notes are as readily played as the whole note.

Common time admits of the use of any valued note. It is written in different ways.

EXAMPLE 1.

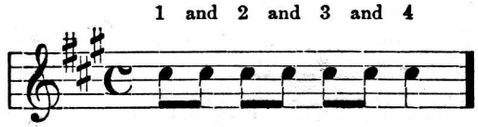
A piece of music marked as above signifies that four beats must be counted to the measure.

EXAMPLE 2.

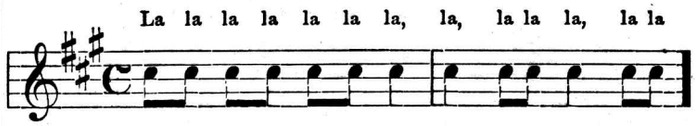
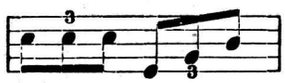


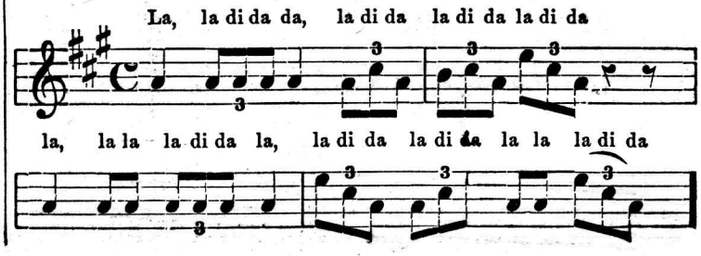
In counting eighth notes, some teachers advocate counting *and* on each second note. as

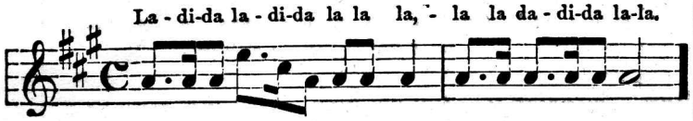
EXAMPLE 3.

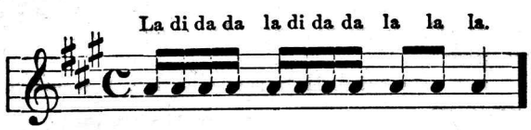


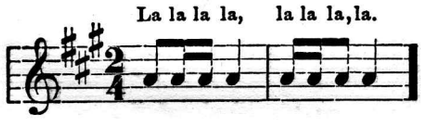
We do not coincide with the idea. The better way is to have a method whereby, in glancing at a run of notes, their length is at once determined.

EXAMPLE 4.

Triplets are three notes played to one beat. They are written thus:

They are very simple, and when the exact time is caught, play them in conjunction with notes of other lengths.

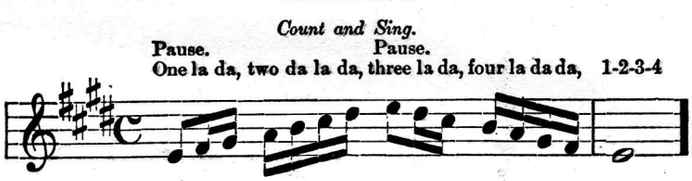
EXAMPLE 5.

A dotted 8th and a 16th note are sometimes written in a triplet—notably in six-eight time. When the plain triplet can be played properly, the difference will cause no trouble, as no more is required than to hold the dotted note, making a kind of a *click*, connecting the 16th note to the last 8th.

EXAMPLE 6.

SIXTEENTH NOTES.

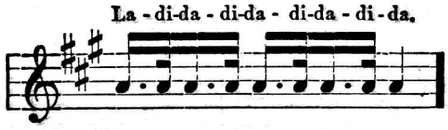
EXAMPLE 7.

In two-four time, especially with Polkas, an 8th and two 16th notes are frequently found.

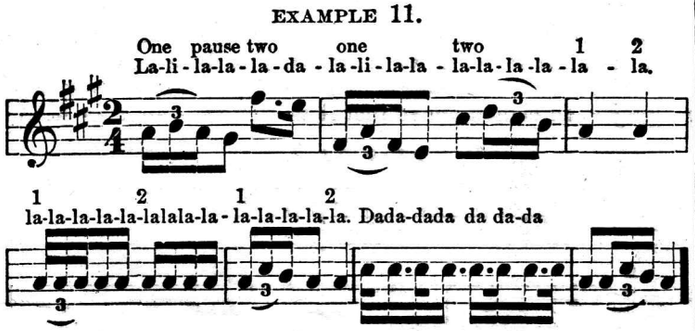
EXAMPLE 8.

The above movement, connected with runs of 16th notes, forms a splendid exercise for the scales, as

EXAMPLE 9.

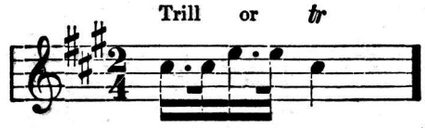


The paragraph to *example* 6 relates also to runs of 16th and 32d notes. The *click* sound is again repeated.

EXAMPLE 10.

Other forms of 8th, 16th and 32d note runs.

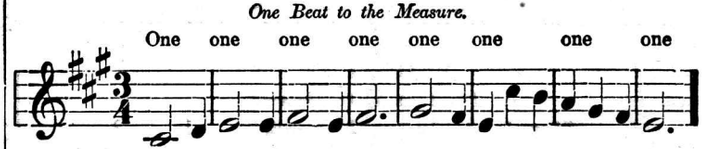
EXAMPLE 11.

THE TRILL.

The *Trill*, in Banjo playing, is something we can not describe. The ear may attain it, but nothing but *practice* can lead to its aquirement. The only illustration we can give of it is that of the beating of a snare drum with its "Da da-a da da did-a da da da." It is mostly noticable in *striking off* passages. It is marked thus:

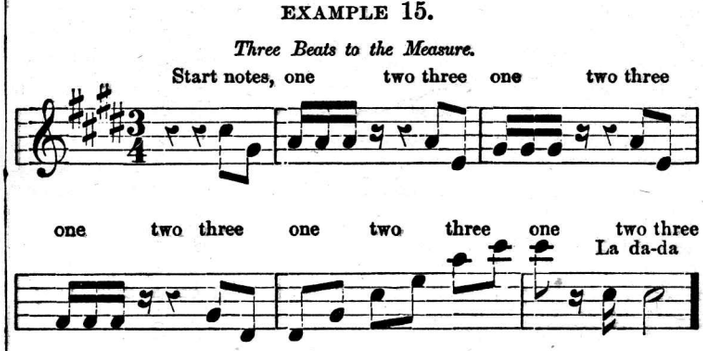
EXAMPLE 12.

THREE QUARTER TIME.

EXAMPLE 13.

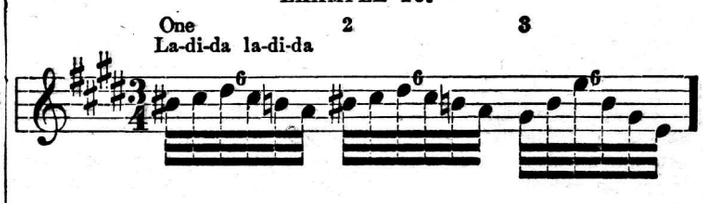
This time is played by counting one beat to the measure and also with three beats.

EXAMPLE 14.

In the above example the *"and"* comes into play again to those who can not count otherwise.

EXAMPLE 15.



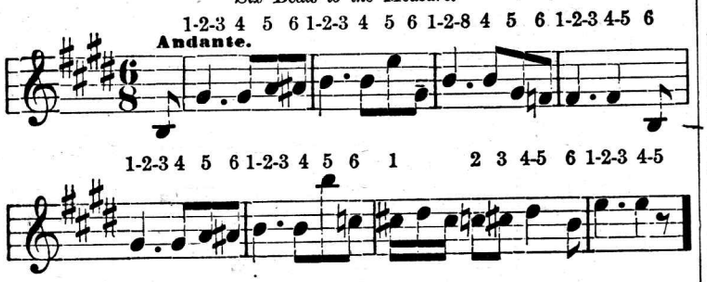
Runs of six notes to the beat are very difficult to a scholar. The best plan to adopt is to count the notes on the fingers. To illustrate, begin with the fourth finger of the left hand and run to the thumb of the right hand, singing as you count.

EXAMPLE 16.

SIX-EIGHT TIME.

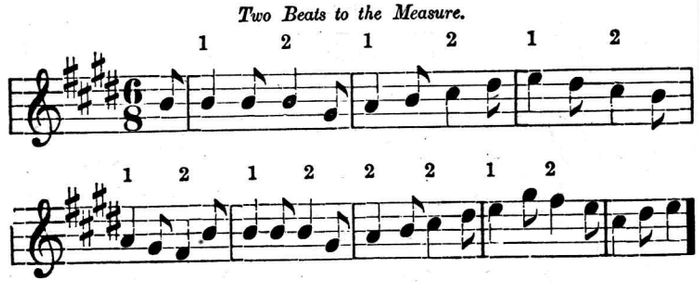
This measure has also two methods for being counted: six beats and two beats to the measure. Though no piece of music written in this time and played with six beats to the measure would be pleasing upon the Banjo, nevertheless there are occasions when we try anything that falls in our way, in the form of music, for our own recreation, therefore both methods will be considered.

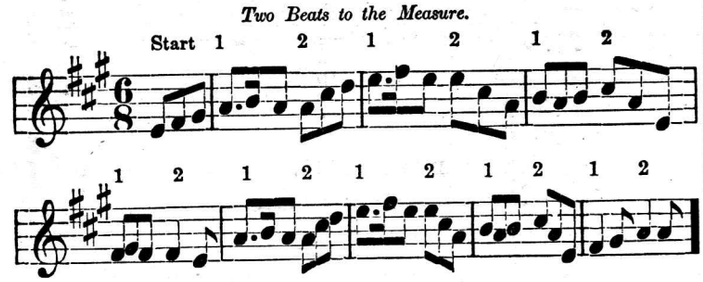
EXAMPLE 17.

Six Beats to the Measure.

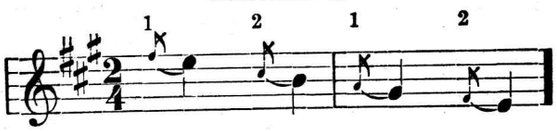


EXAMPLE 18.

Two Beats to the Measure.

EXAMPLE 19.

Two Beats to the Measure.

GRACE NOTES.

These notes are employed for the embellishment of music, and are supposed not to conflict with the notes proper of a melody. If they precede a note that falls on a beat they take part of that beat, as

EXAMPLE 1.

To play the above example on the Banjo the E, B, G and E should be made by the "snapping off" method as follows: Place the second finger of the left hand on E (5th fret) and the fourth on F (7th fret), pick F with a finger of the right hand and E with the fourth finger of the left hand. Place the second finger on C♯ (2d fret), and B is made in the same manner as the E is. This applies also to the other notes.

In concluding the article on time, we have only to add that care should be taken in playing each measure. Never go to a second measure until the first can be played in time. The ear is the guide, and when that organ says "all right," go ahead. Remember that every note beginning a beat, must come in on that beat—and that a series of notes must have their corresponding value, whether two, four or six notes come in on the *one beat.*

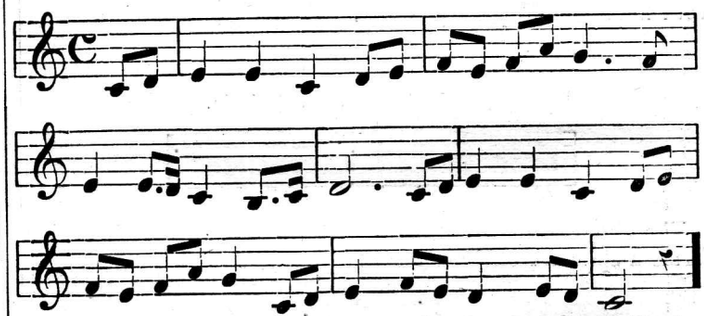
If the young musical student will only apply him or herself to these ideas, the not over difficult problem of music—*Time,* will be easily overcome.

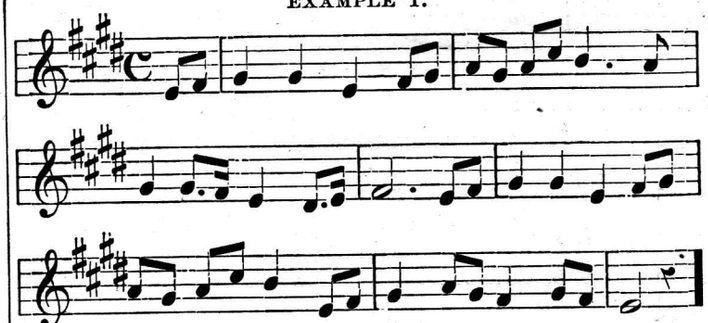
ARRANGEMENT OF MUSIC FOR THE BANJO.

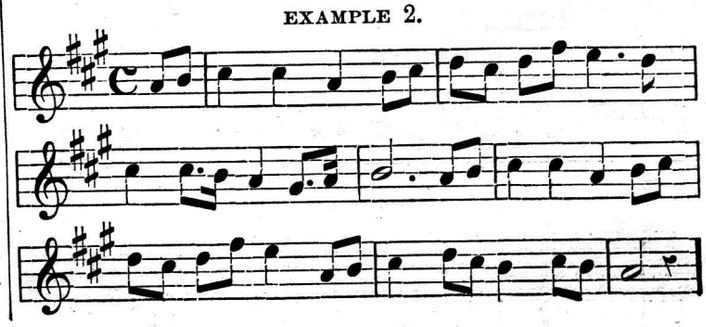
Though it is possible to play a melody in any key upon the Banjo, nevertheless the keys of A (three sharps), and E (four sharps), with their relative minors are the favorites with the majority of players, from the simple fact that chords are the more easily formed in them. We will not argue *pro* or *con* upon the subject, hut proceed to give the principles of arrangement and transposition, so that any key can be employed best suited to the taste of the arranger.

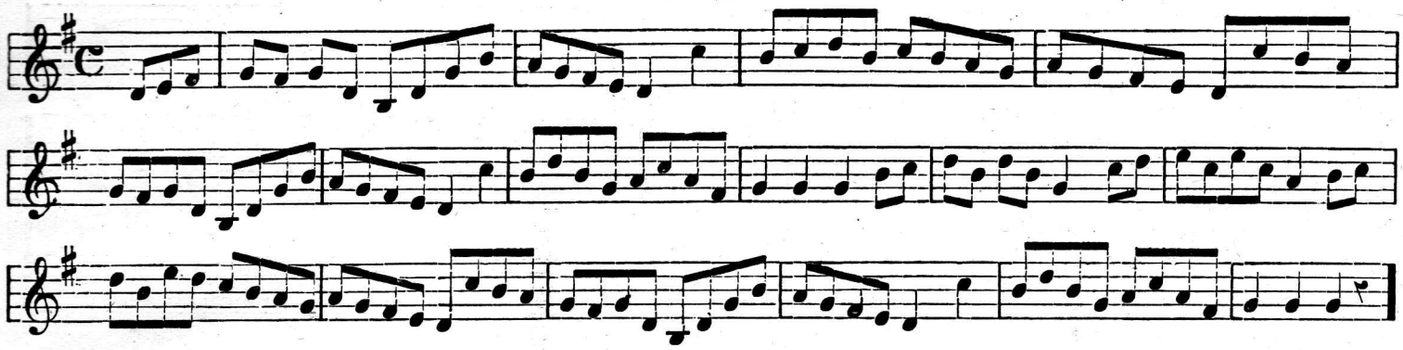
The first thing to command attention is the compass of the Banjo. Melodies that run too high or too low must be fitted to a medium pitch, and practice in transposition will naturally lead any one to an immediate understanding as to the best key to arrange in. With songs, the voice must have the *first* consideration. Easy execution, together with a nicety in bringing out the harmony, are the essential points for instrumental pieces.

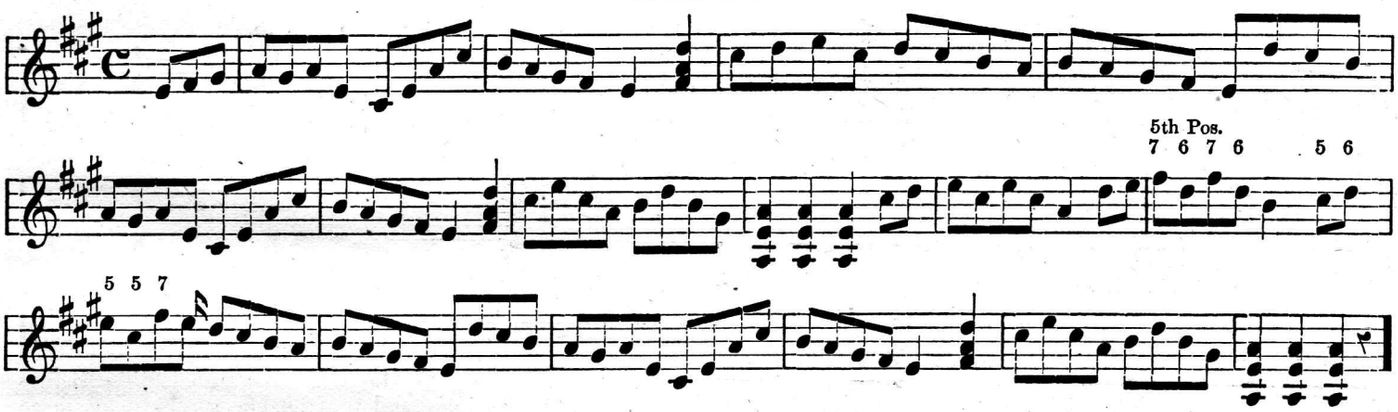
We will now proceed to illustrate simple transposition with the first strain of

"OLD KENTUCKY HOME."

As it is in the key of C Major and not suited to the Banjo, we will set it in E Major and try the effect. E being three tones above C—C, D, E, each note must be set the three notes above.

EXAMPLE 1.

Though satisfied that it is made better in E than C, we will experiment further and see what difference the key of A Major will make. We will transpose from the original, and in order to set it in the key of A we must lower it three tones—A, B, C. To make it still better for the Banjo, we find that by arranging it an octave above that it will be the better for it.

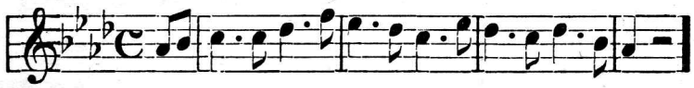
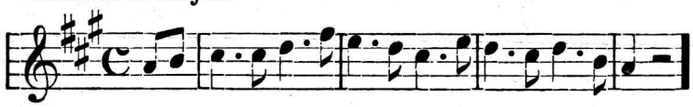
EXAMPLE 2.

For a second illustration we will take up "Rickett's Hornpipe."

EXAMPLE 3.

Though it is in the key of G, we can play it;—but let us try what improvement can be made by transposing it to the key of A. From A to G being but one tone—G, A—we have only to raise each note one tone higher to accomplish our object.

EXAMPLE 4.

Chords being always made when the opportunity presents itself, we take advantage of the chance with the D and A. To explain the making of the 5th position: We get D on the 6th fret and C♯ on the 5th of the 2d string, which saves unnecessary shifting. (See observations following example 12.)

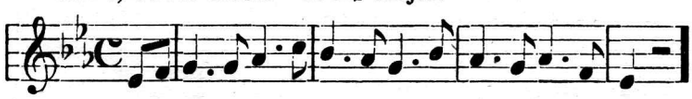
To transpose a piece from A♭ Major to A natural, we have simply to change the signature from four flats to three sharps.

EXAMPLE 5.

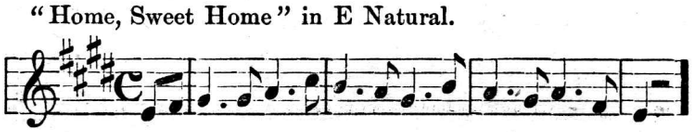
First strain of "Home, Sweet Home" in A♭ Major.

Same in A Major.

This same rule applies also to transposition from E♭ to E natural. The signature of three flats is changed to four sharps.

EXAMPLE 6.

"Home, Sweet Home" in E♭ Major.



"Home, Sweet Home" in E Natural.



In transposing the keys in flats care must be taken with the accidentals; remember that a natural placed before a note which is flat raises it one half tone. We will take a few measures in B♭ and set them in C natural for

EXAMPLE 7.

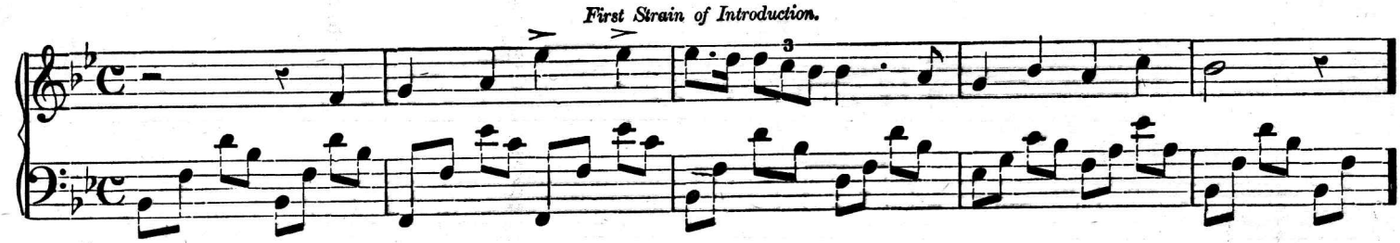
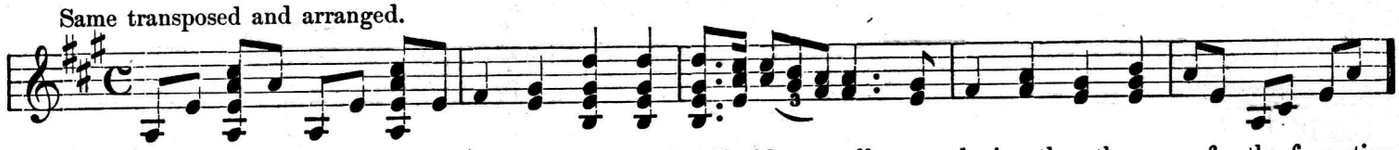
Key of B♭ Major.

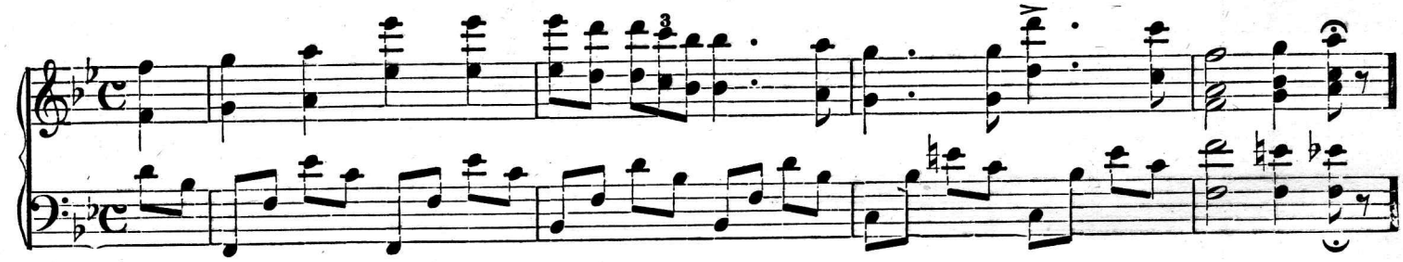
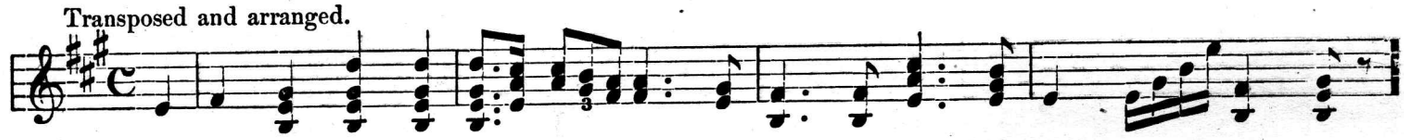
Same transposed to C Natural.

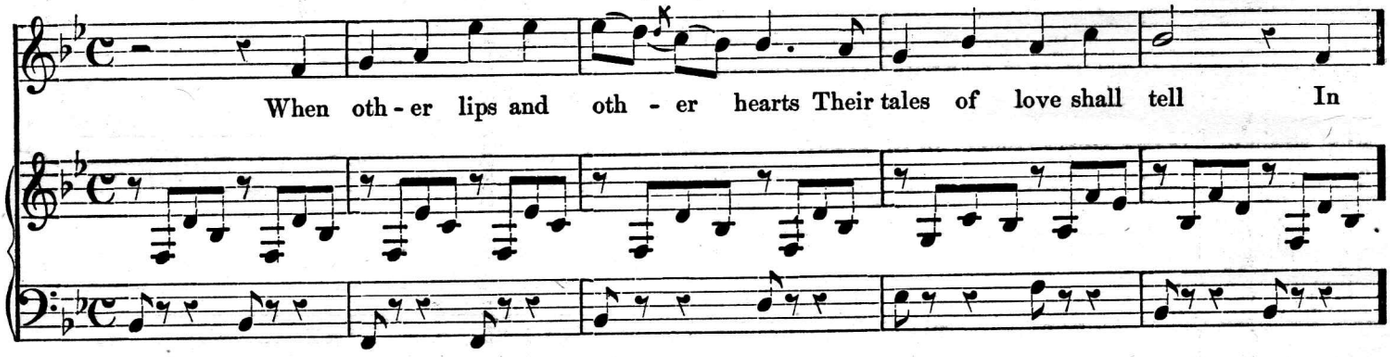
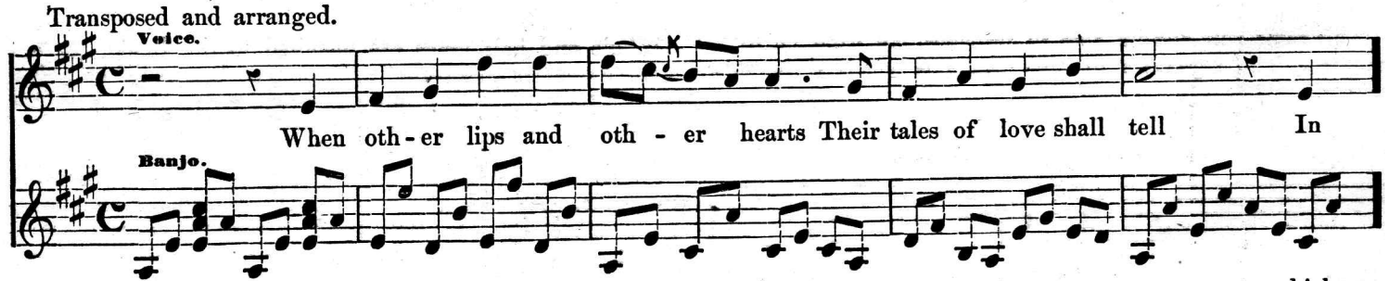
Whole and half notes are unsuited to the Banjo, (except in three quarter time—the half note can be used then only), because they can not be prolonged or drawn out as with the Violin, Organ, etc. So to overcome this difficulty we employ the notes of the bass clef, or those in the accompaniment when we arrange from a Piano copy—that is if they are applicable. In their absence we institute runs or embellishments as best the ear directs. In arranging an accompaniment to a song, we invariably employ the principal bass note if it possibly can be played with ease, if not, we take the one in harmony with the chord.

We will now arrange "Then you'll Remember me,"—arranging one strain at the time, so as to admit of explanatory notes as we proceed.

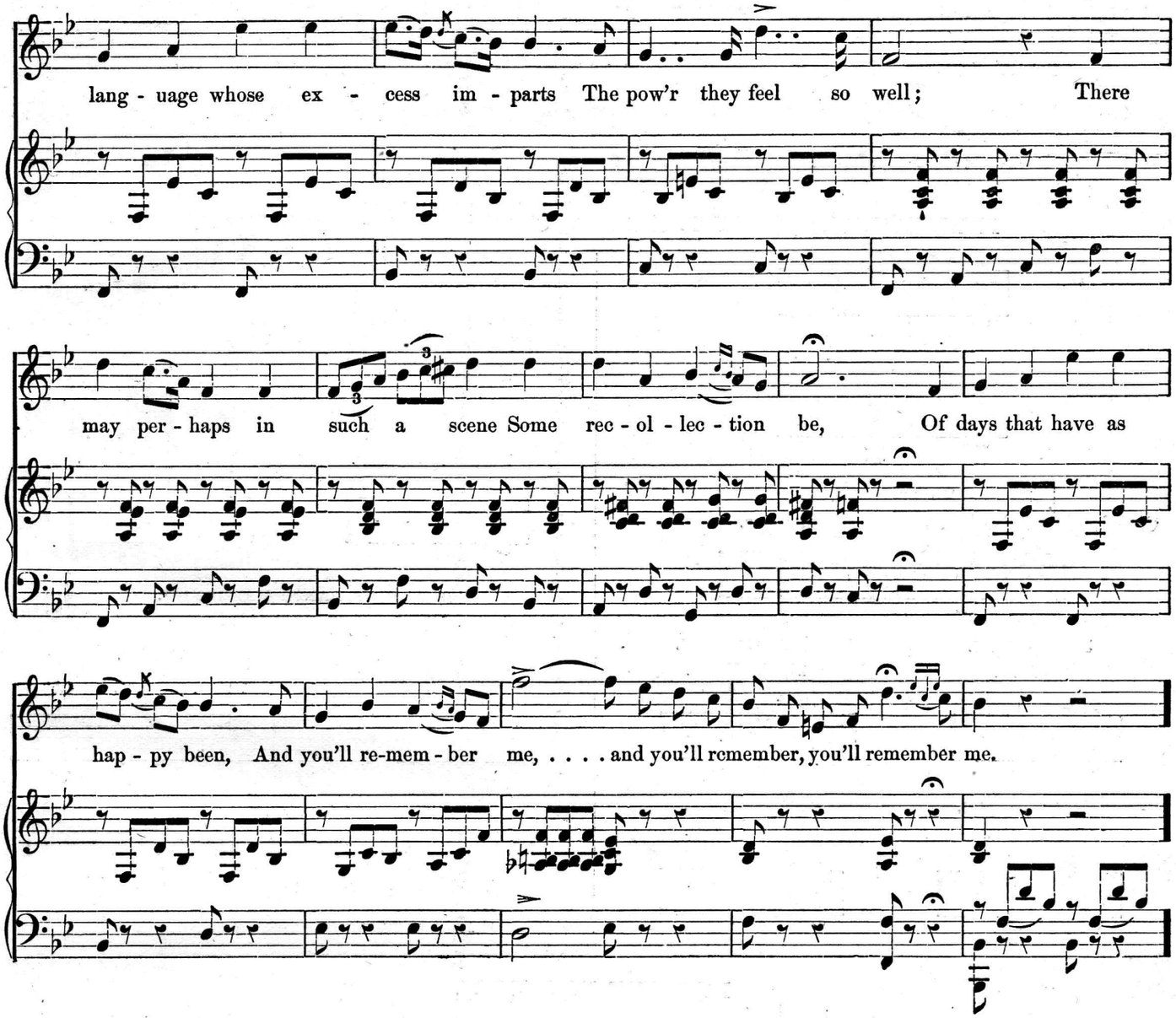
EXAMPLE 8.

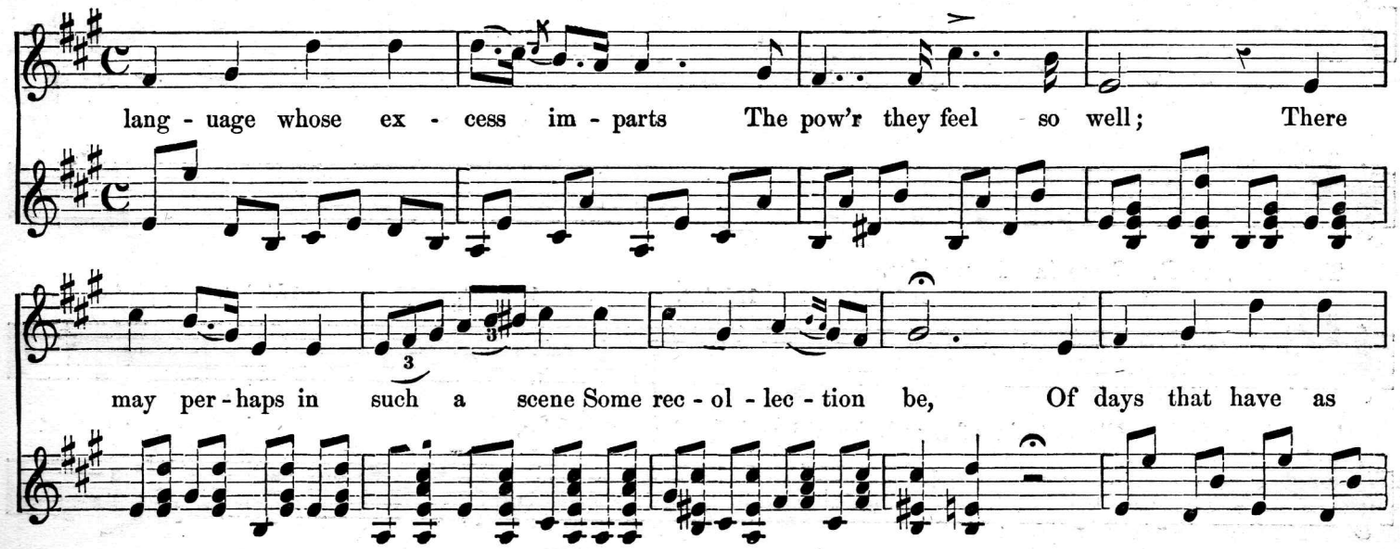
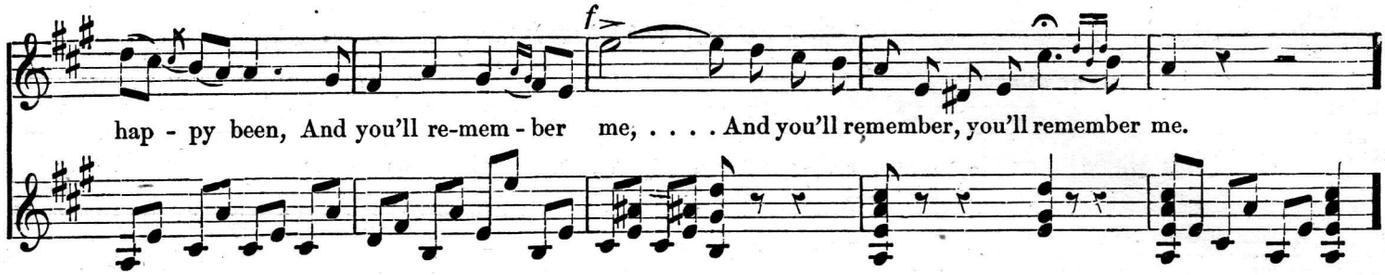
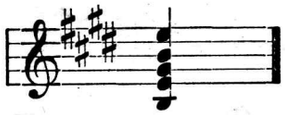
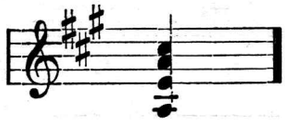
First Strain of Introduction.

Same transposed and arranged.

The above strain is transposed from B♭ to A natural. As the Bass clef has the start notes, we arrange them into the Treble as well as employing the other ones for the formation of chords and to fill up the half note and rest.

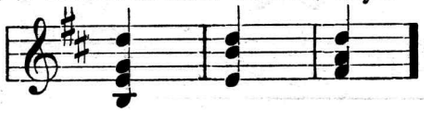
Second Strain of Introduction.

Transposed and arranged.

The original of the above is written in octaves. We take the low notes and make a run of those forming the chords in the last measure.

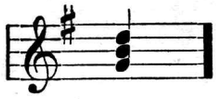
First Strain of Song. (*Original copy.*)

Transposed and arranged.

It will be observed in the transposed strain that there is but a trifling deviation from the original copy—and, though easy enough to be played, we admit that the accompaniment is none of the best for the Banjo—a better one could be prepared, but, being a lesson, it is best as it is.

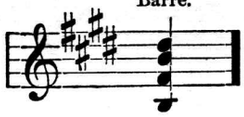
We call attention to other song arrangements which are comprised in the collection of music of this book, and urge comparison being made with the original copies which can be procured from John Church & Co., Root & Sons, or their respective agents.

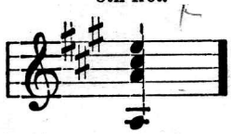
Continuation of Song. (Original copy.)

lang - uage whose ex - cess im - parts The pow'r they feel so well; There
may per - haps in such a scene Some rec - ol - lec - tion be, Of days that have as
hap - py been, And you'll re-mem - ber me, ... and you'll remember, you'll remember me.

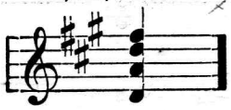
TRANSPOSITION.

lang - uage whose ex - cess im - parts The pow'r they feel so well; There
may per - haps in such a scene Some rec - ol - lec - tion be, Of days that have as

PRINCIPAL CHORDS OF THE BANJO CLASSIFIED INTO POSITIONS.

1ST POSITION.

2D POSITION.

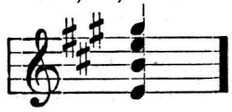
Chords of D formed in three different ways.

3D POSITION.

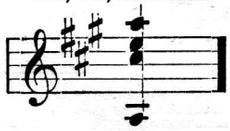
3d fret.

4TH POSITION.

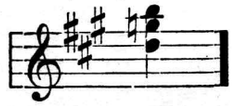
2d, 3d, 4th frets.
Barre.

5TH POSITION.

5th fret.

6TH POSITION.

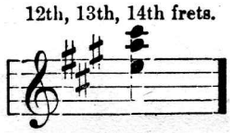
5th, 6th, 7th frets.

7TH POSITION.

7th, 8th, 9th frets.

8TH POSITION.

8th, 9th, 10th frets.

9TH POSITION.

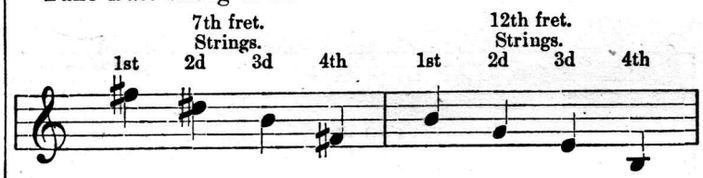
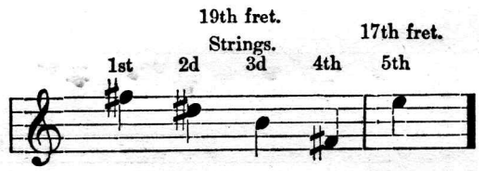
10th, 11th, 12th frets.

10TH POSITION.

12th, 13th, 14th frets.

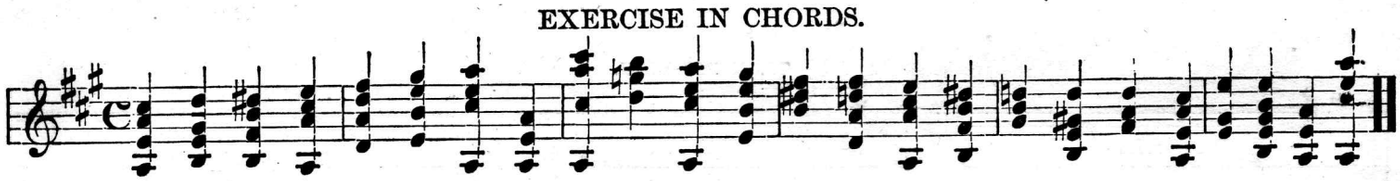


SCALE OF BANJO HARMONICS.

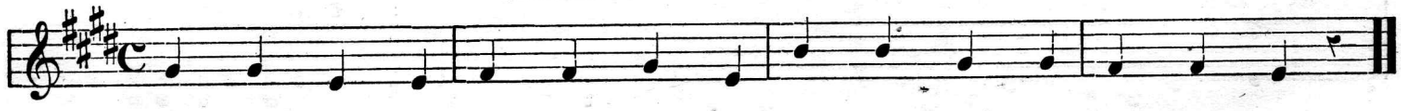
Tune Bass string to B.



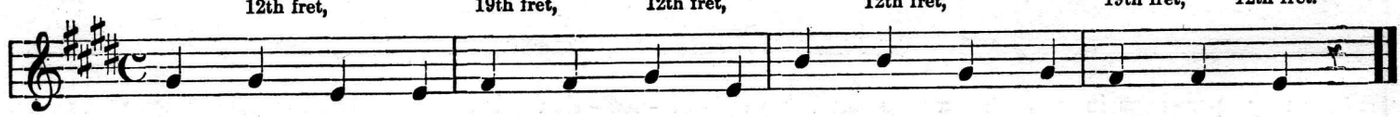
EXERCISE IN CHORDS.

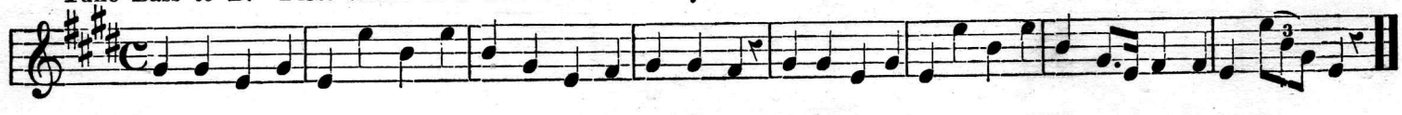


STRAIN OF "GREENVILLE."



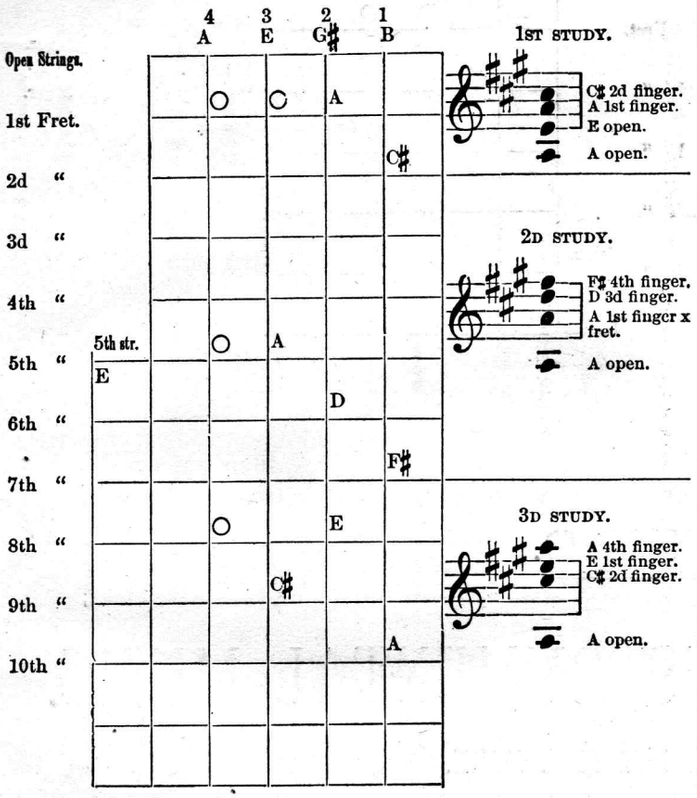
Tune Bass to B. Same in Harmonics.



Tune Bass to B. First strain of a well known melody for Harmonics.

DIAGRAMS OF BANJO CHORDS.

The Ring ○ signifies that the notes are on the open strings. The letters are for the closed notes.

FIRST PLATE.

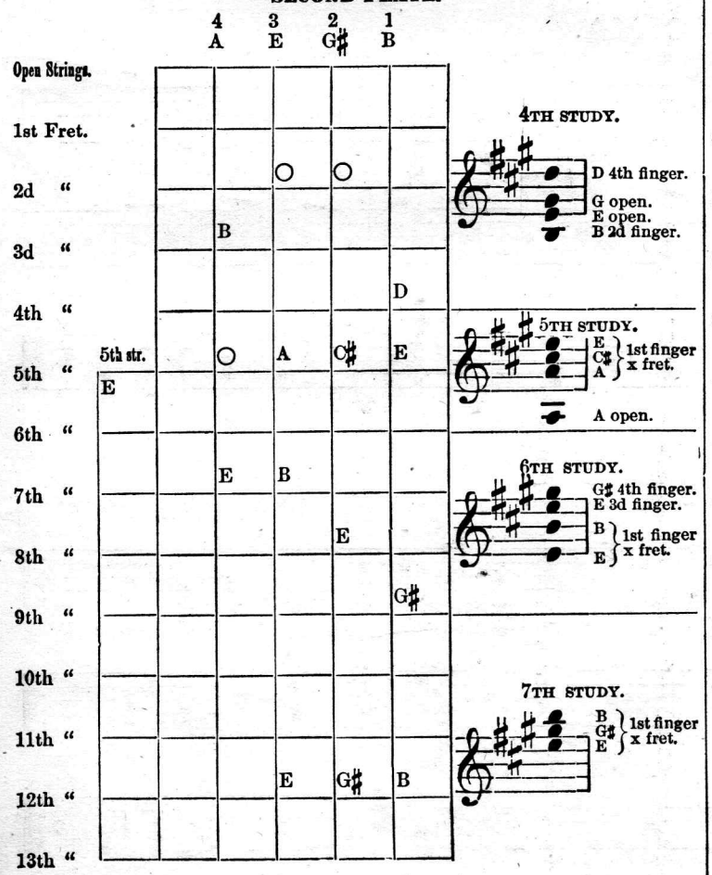


1ST STUDY.

2D STUDY.

3D STUDY.

SECOND PLATE.



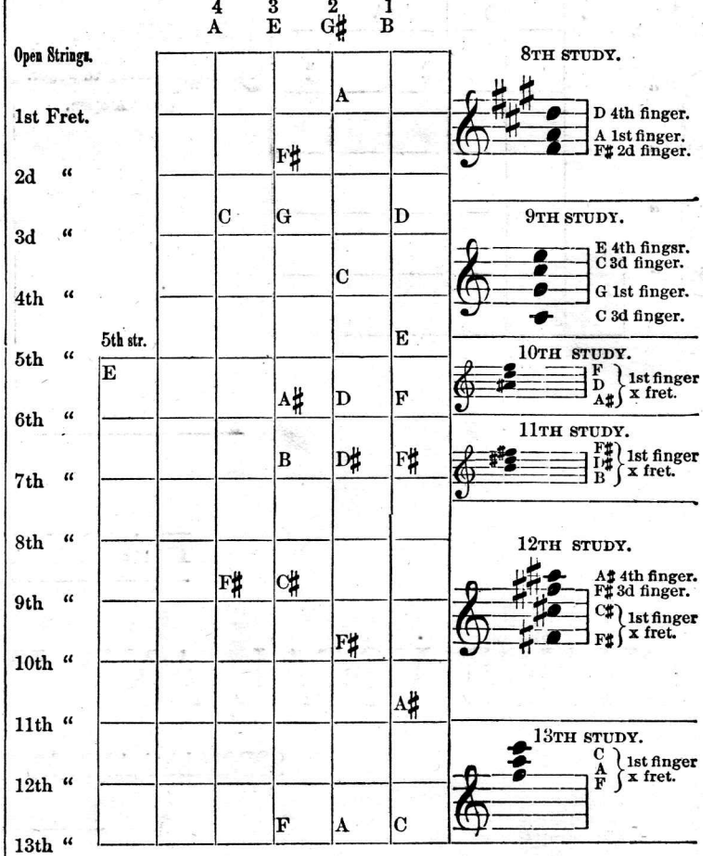
4TH STUDY.

5TH STUDY.

6TH STUDY.

7TH STUDY.

THIRD PLATE.



8TH STUDY.

9TH STUDY.

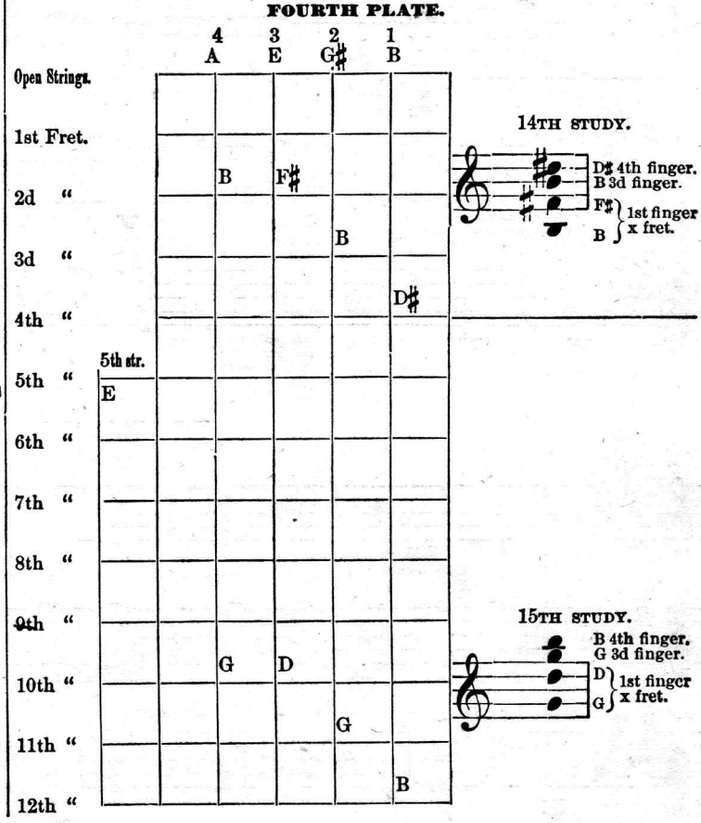
10TH STUDY.

11TH STUDY.

12TH STUDY.

13TH STUDY.

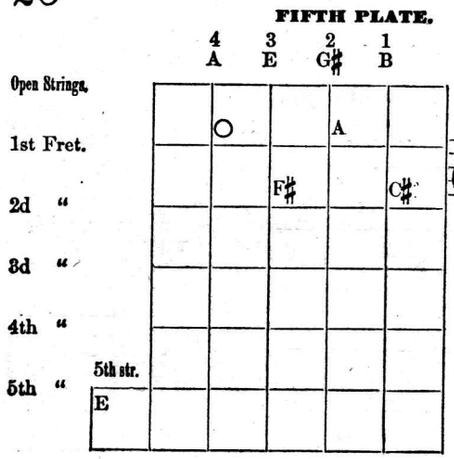
FOURTH PLATE.

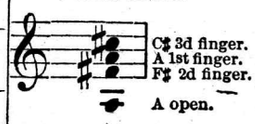


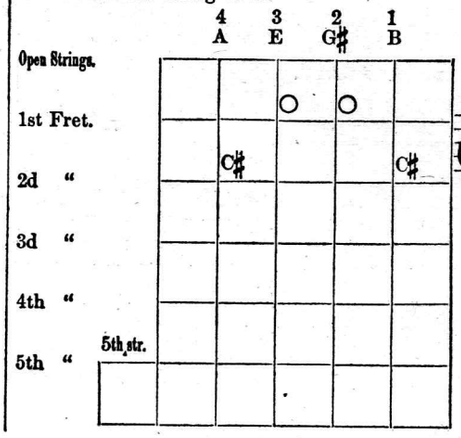
14TH STUDY.

15TH STUDY.

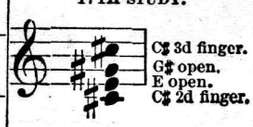
FIFTH PLATE.



16TH STUDY.

Tune Bass string to B.



17TH STUDY.

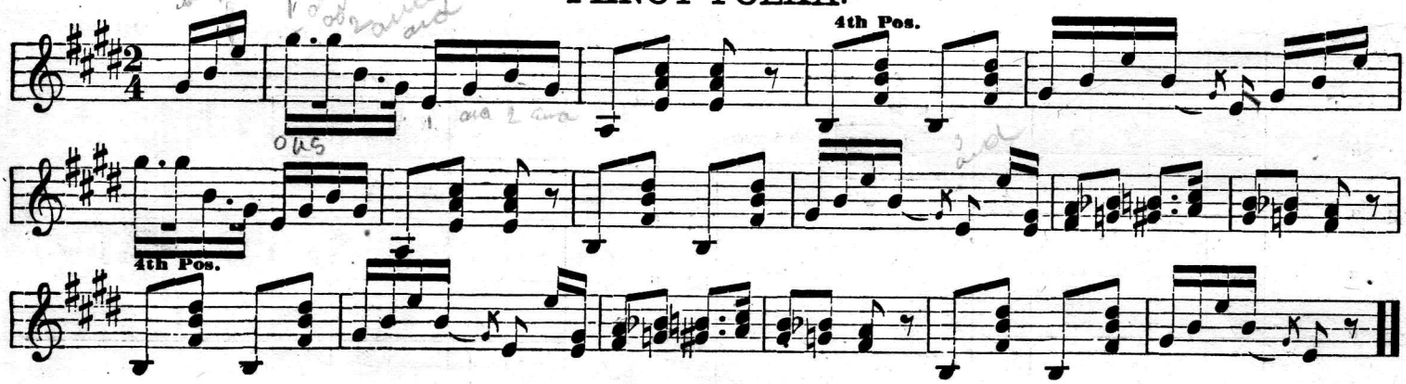


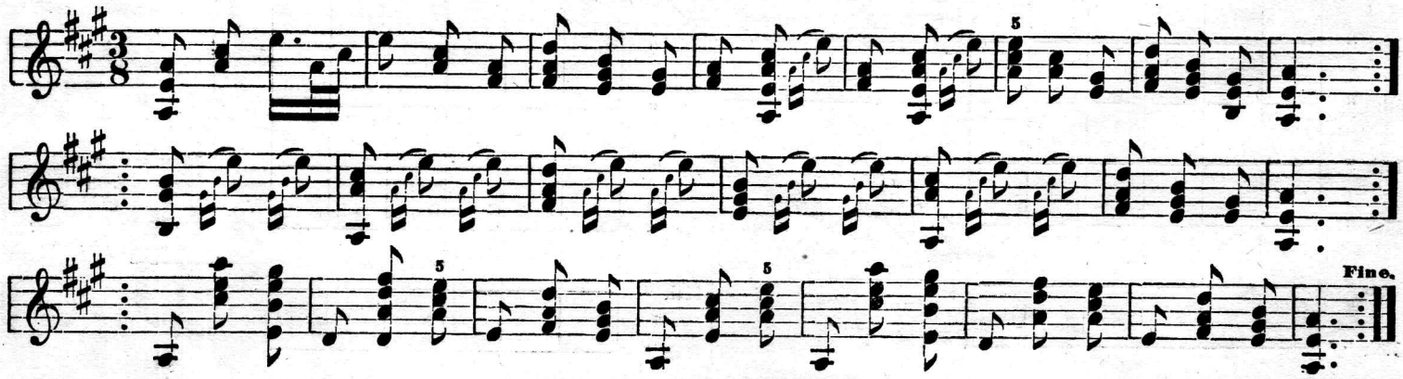
PART THIRD.

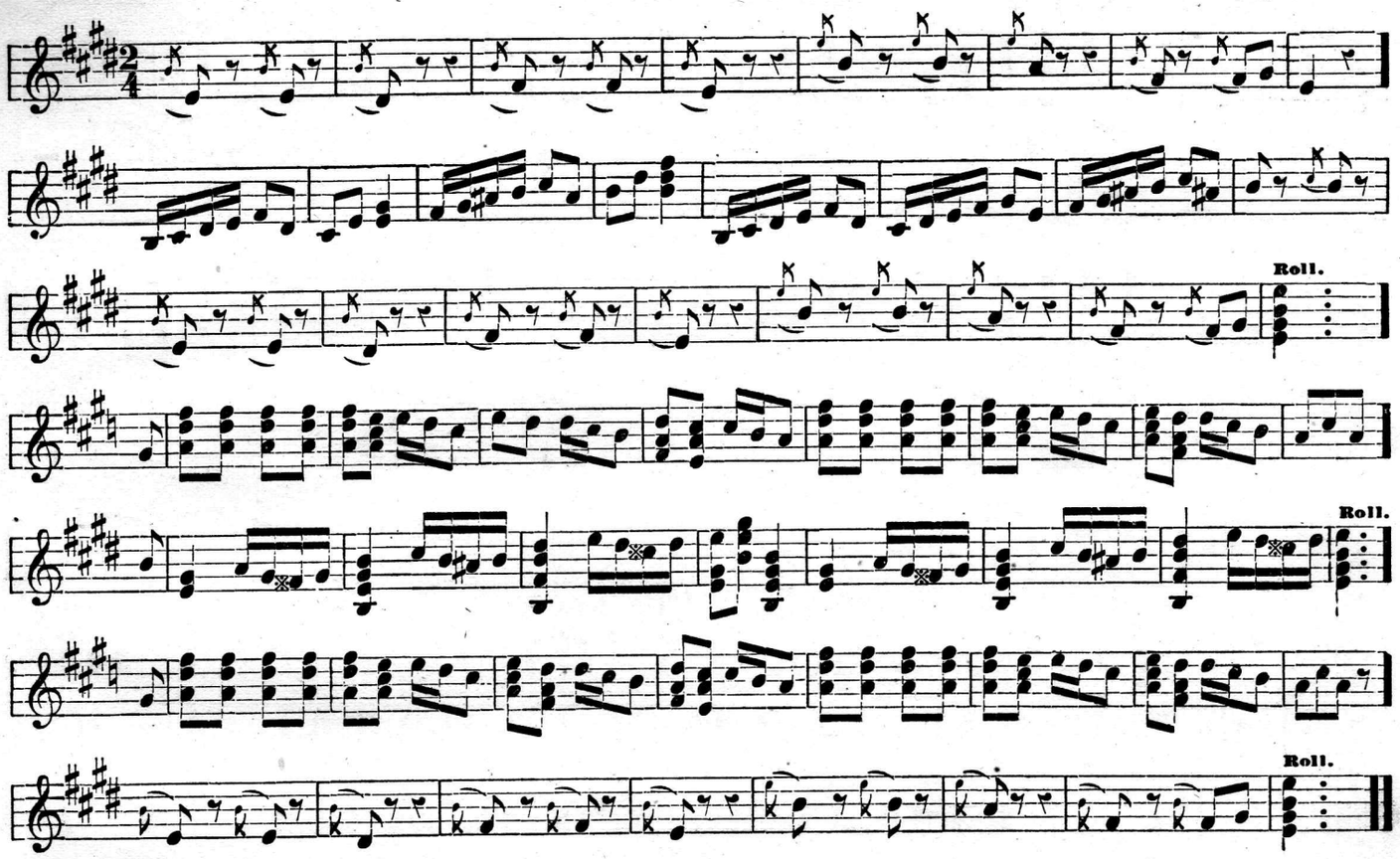
CHOICE VOCAL AND INSTRUMENTAL MUSIC.

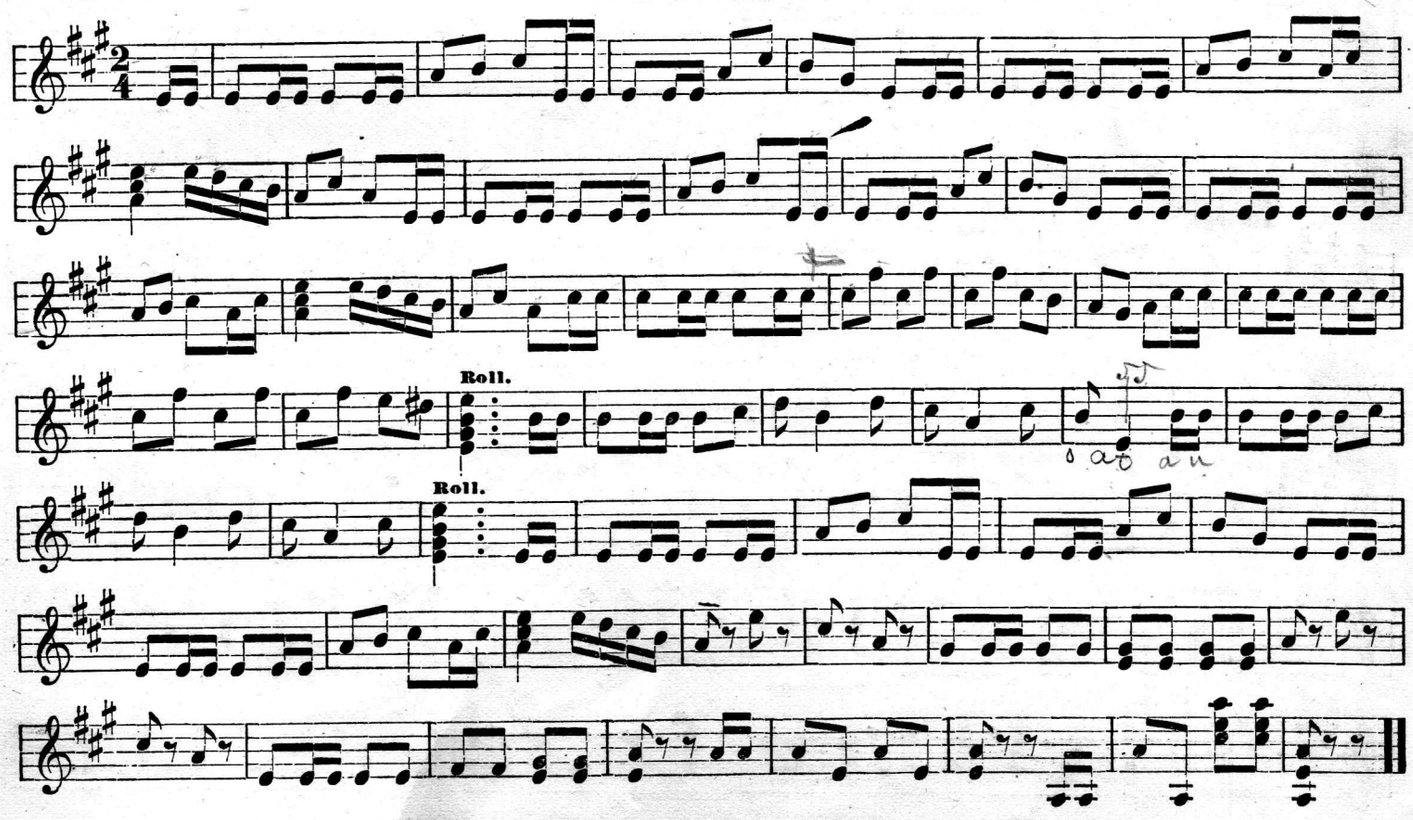
SPECIALLY ARRANGED FOR THIS WORK.

FANCY POLKA.

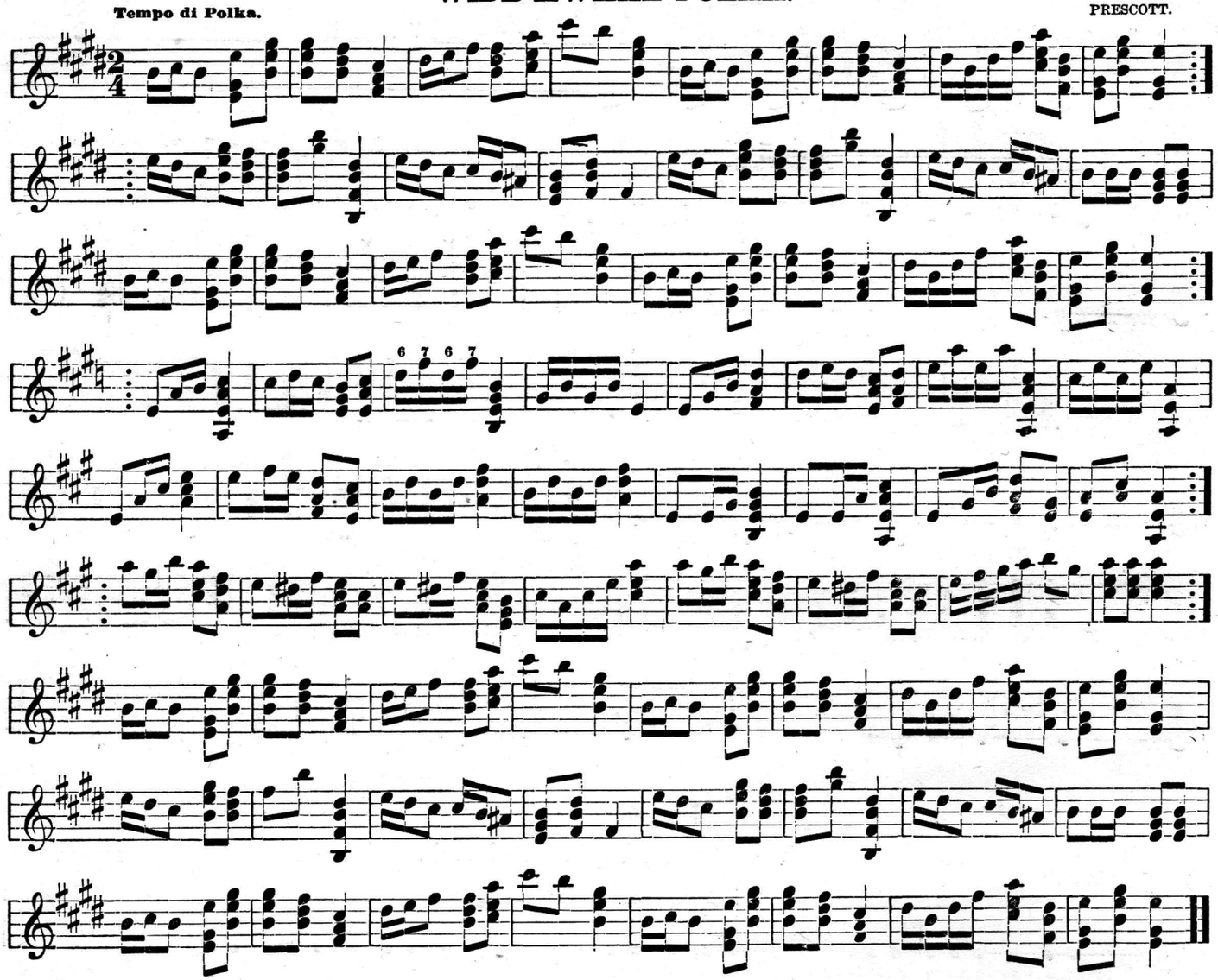


DE FORREST WALTZ.

PUSSY CAT POLKA.

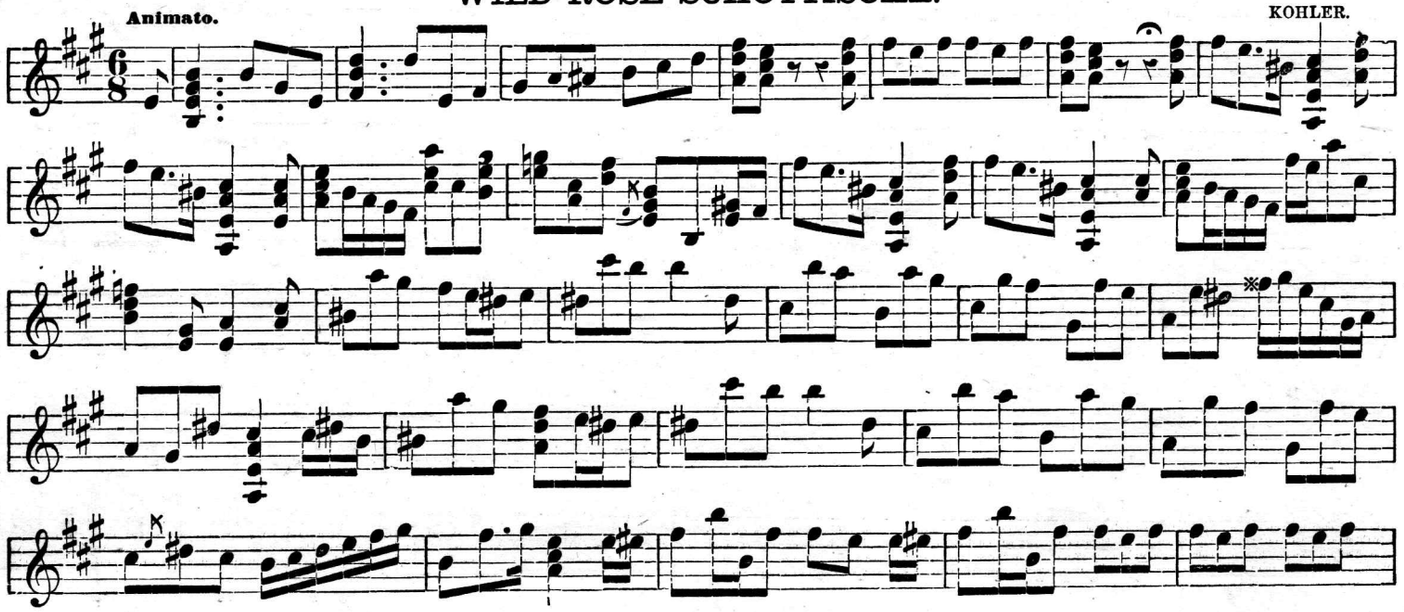
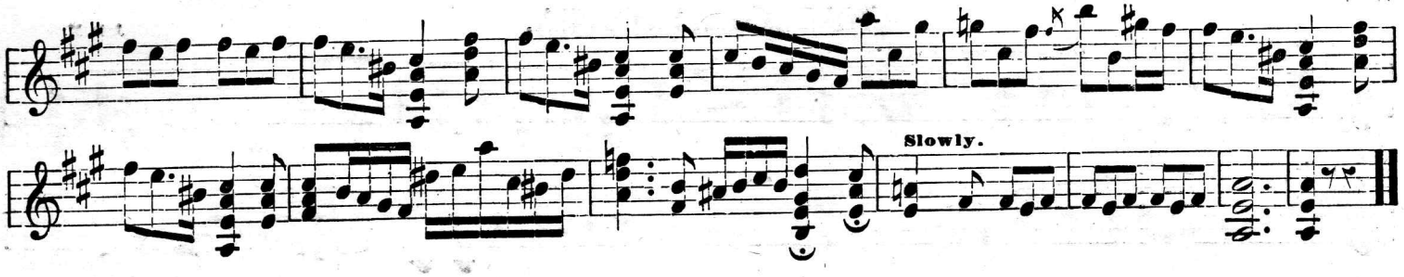
BELLAK.

WILLIAM TELL POLKA.

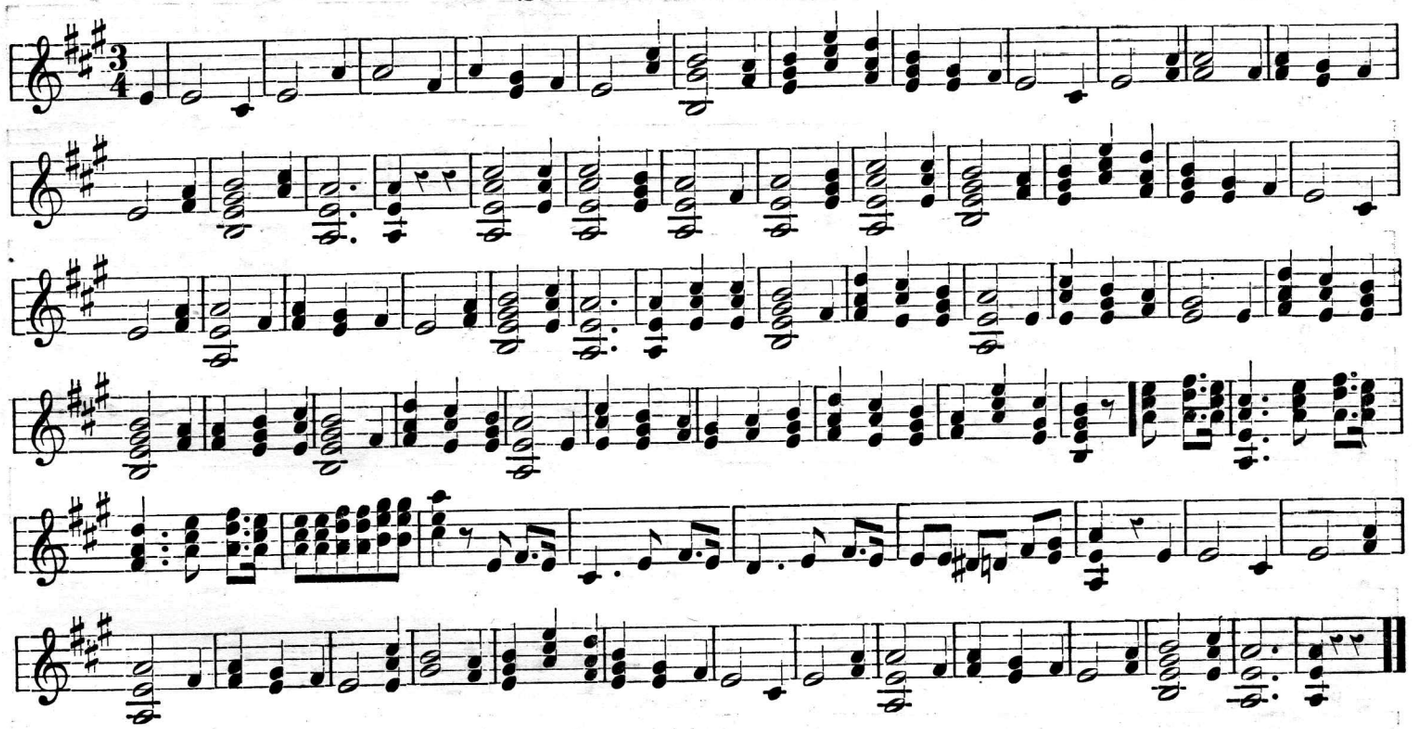
BELLAK.

WIDE AWAKE POLKA.

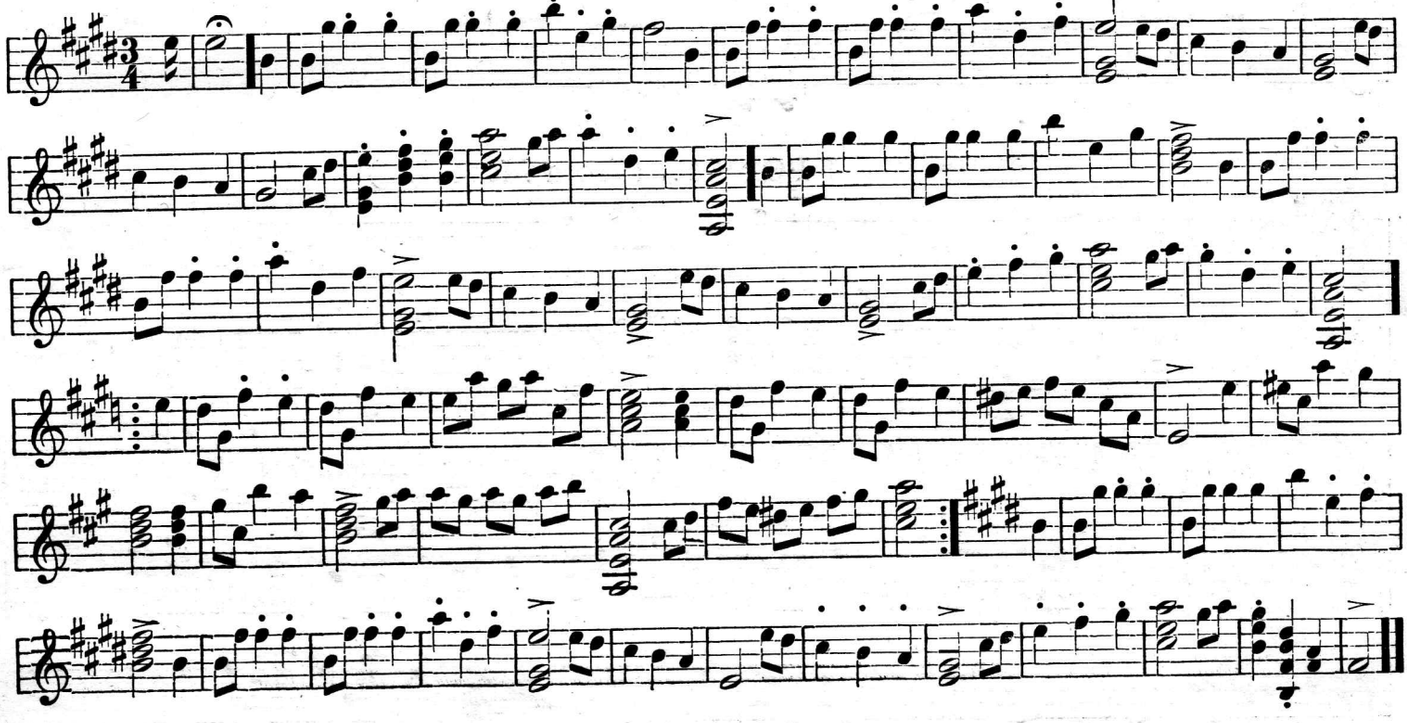
Tempo di Polka.

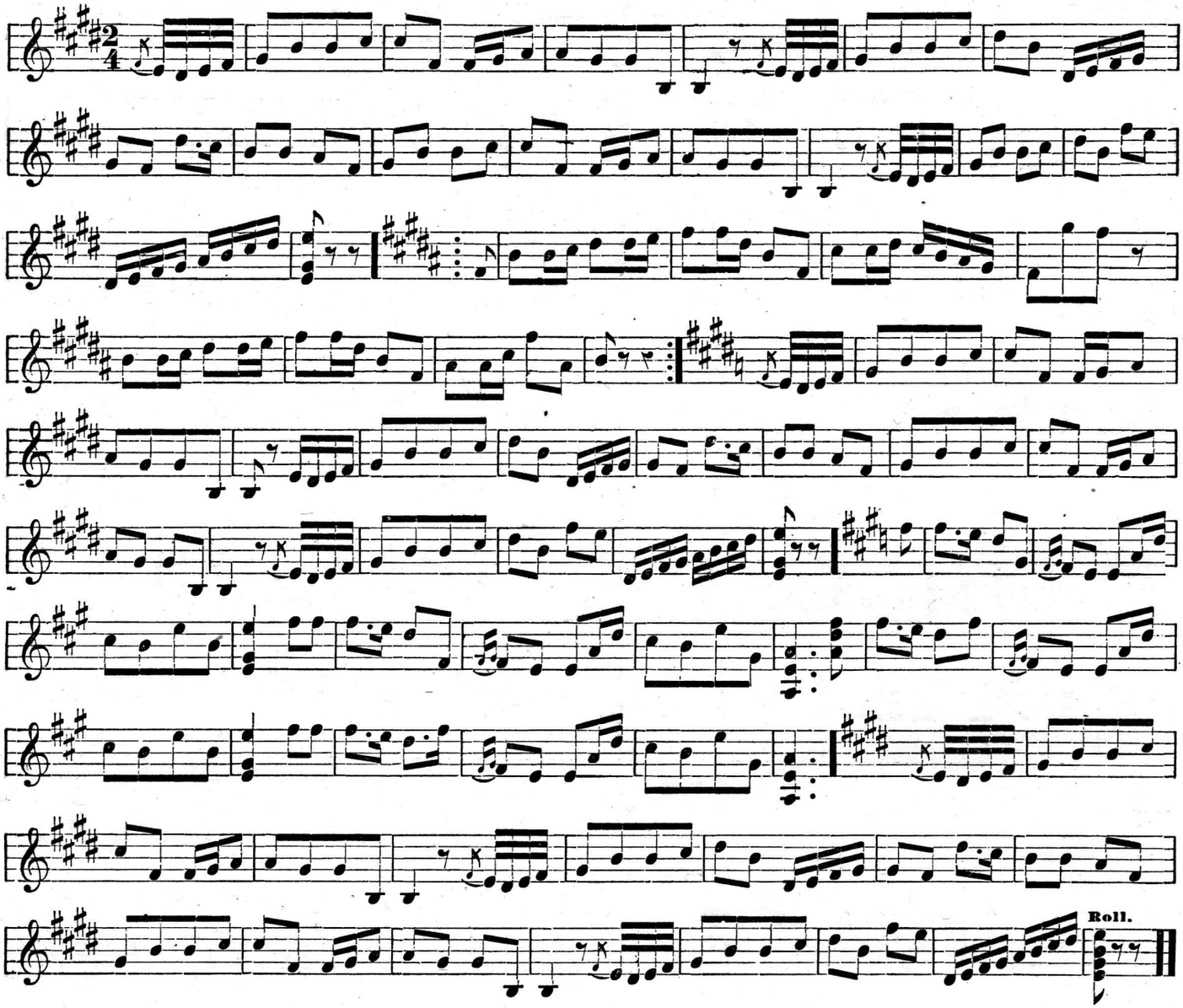
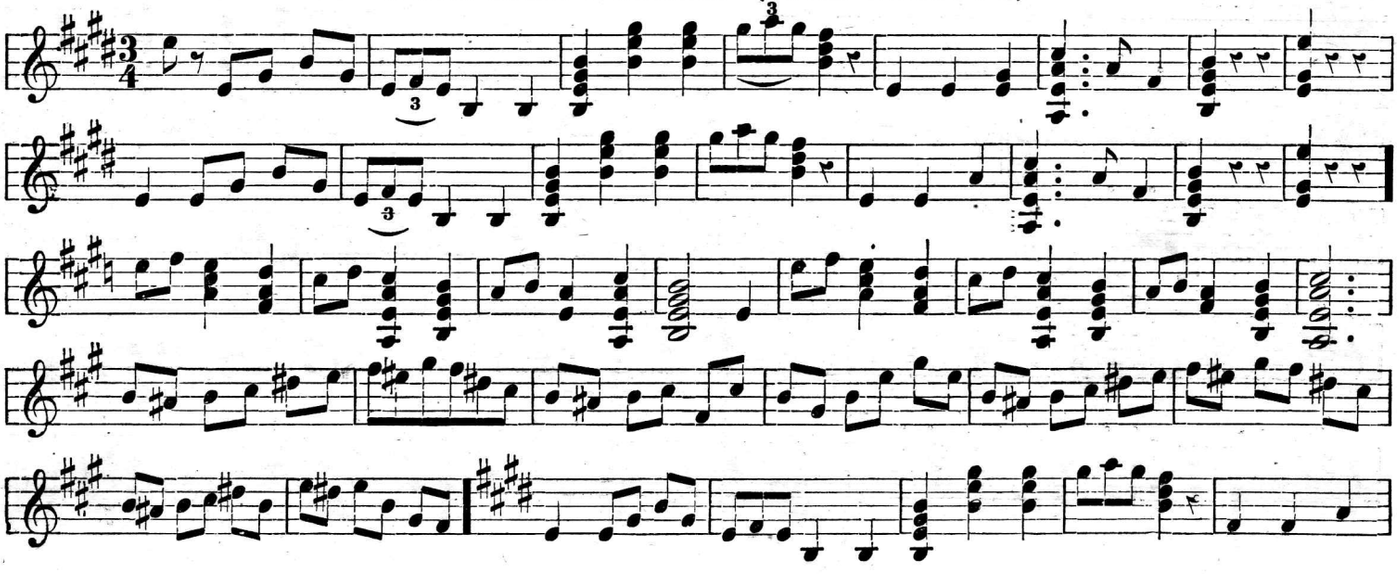
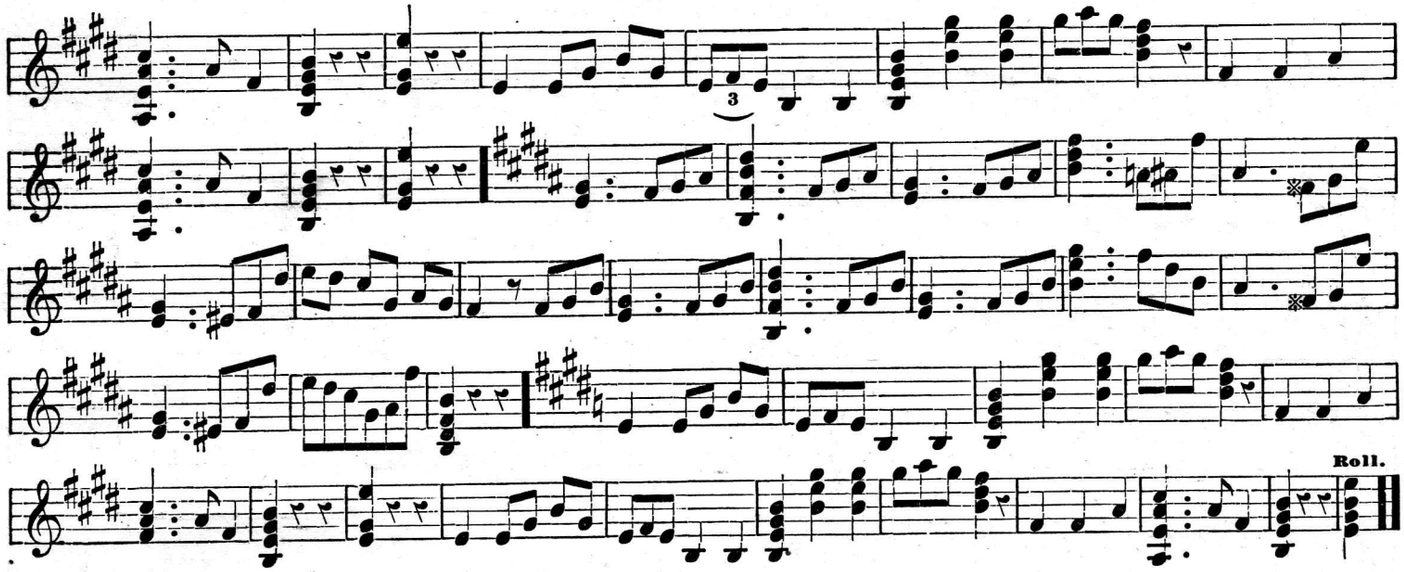
PRESCOTT.

WILD ROSE SCHOTTISCHE.

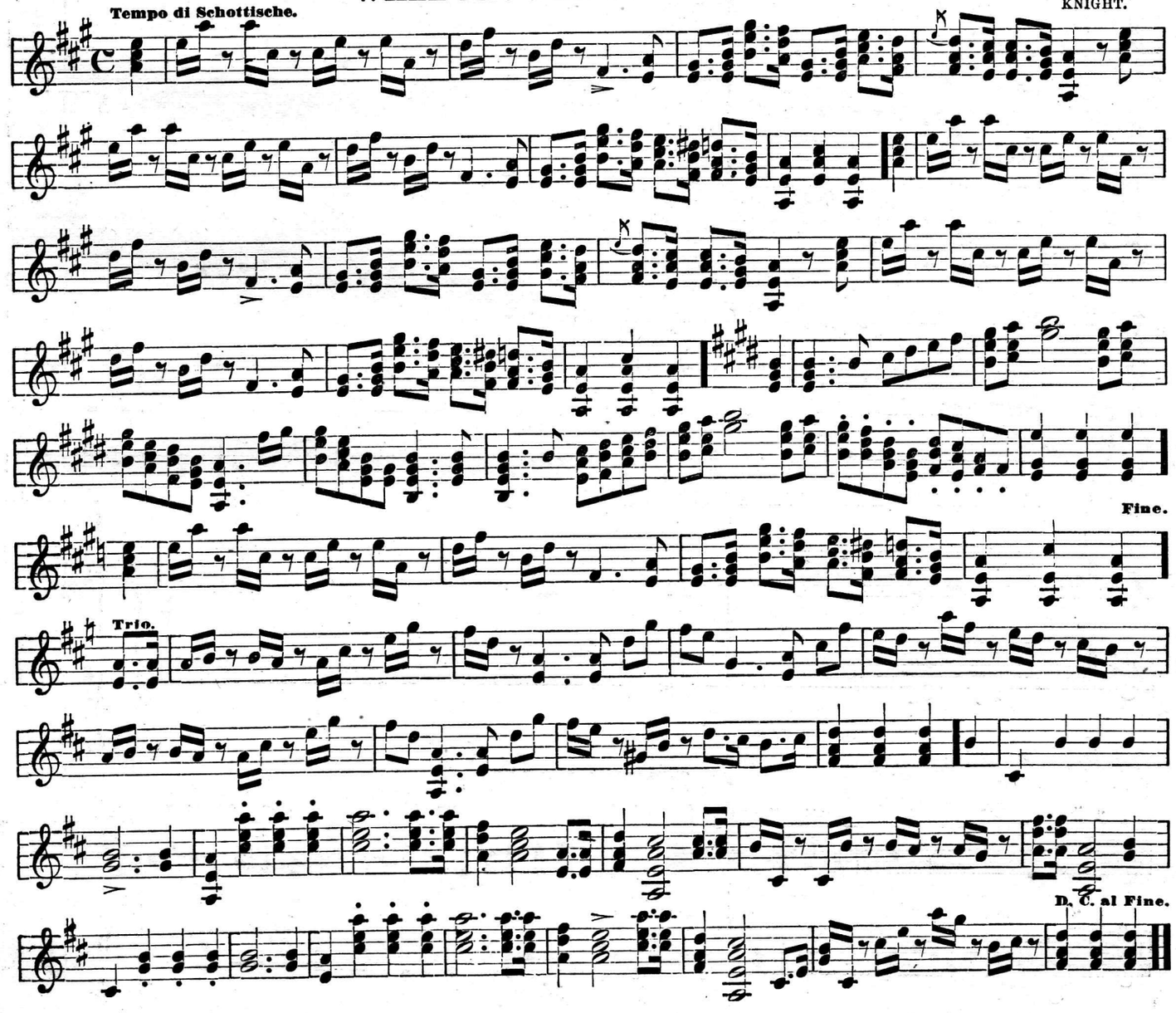
Animato.

KOHLER.

SHAMROCK WALTZ.

EMMET.

VARSOVIENNA.

STRAUSS.

MASCOTTE POLKA.

J. R. M.

WISE MEN POLKA. (From Mascotte.)

WALL FLOWER SCHOTTISCHE.



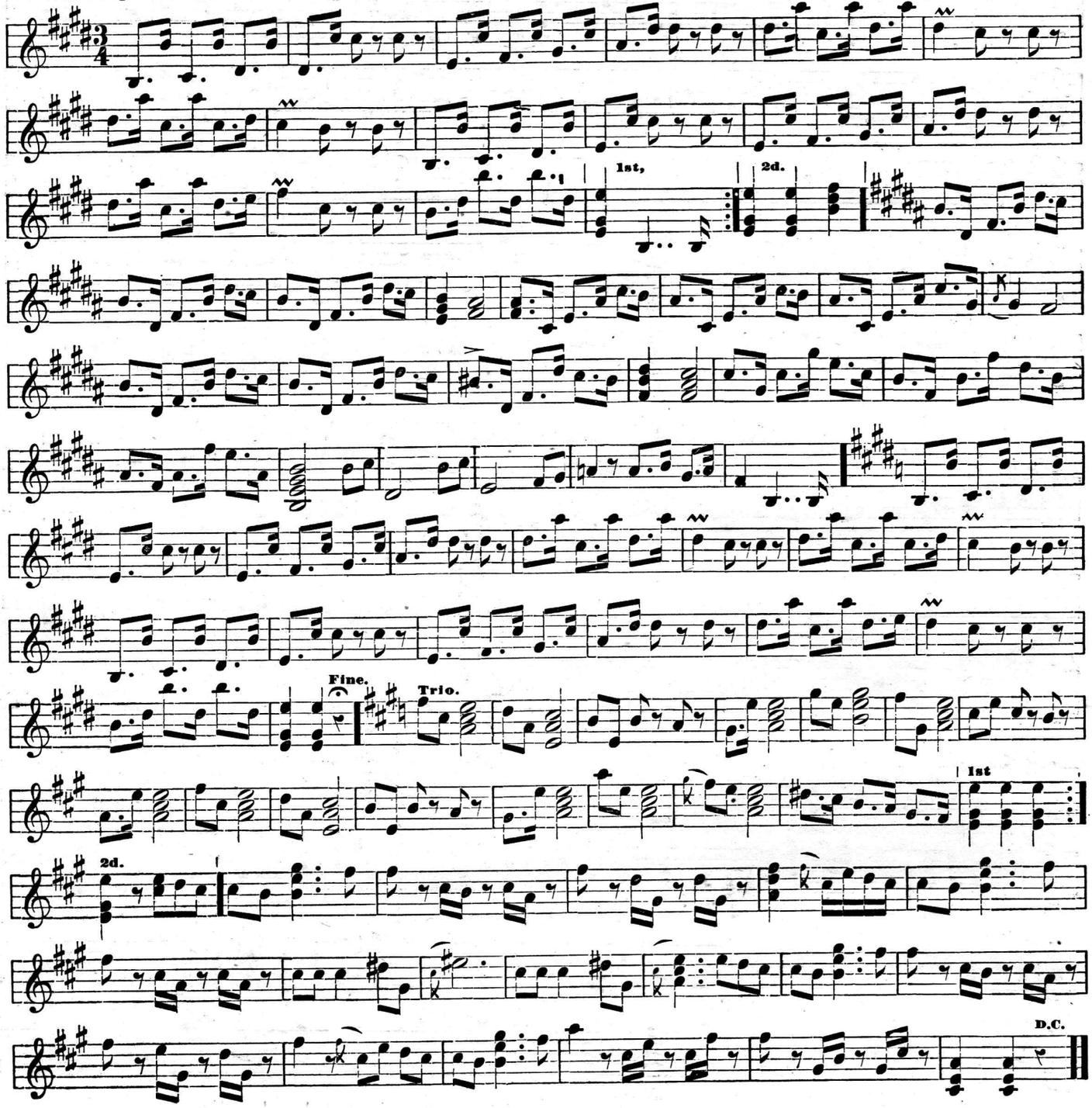
Tune Base to B.

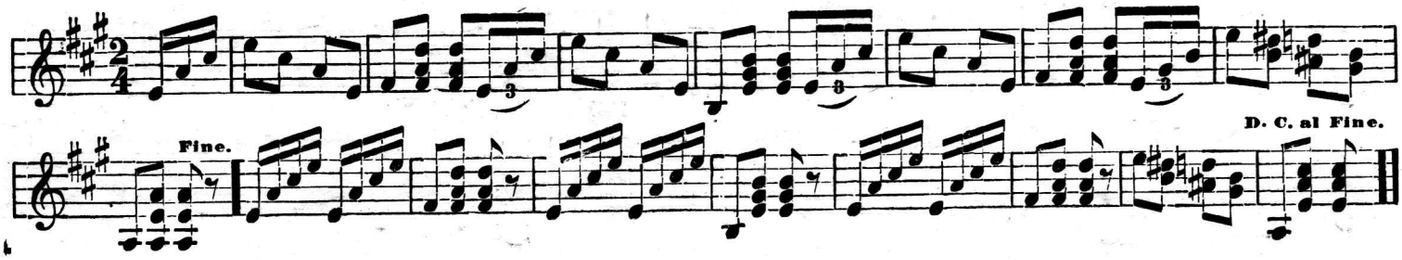
ONE HEART, ONE SOUL.

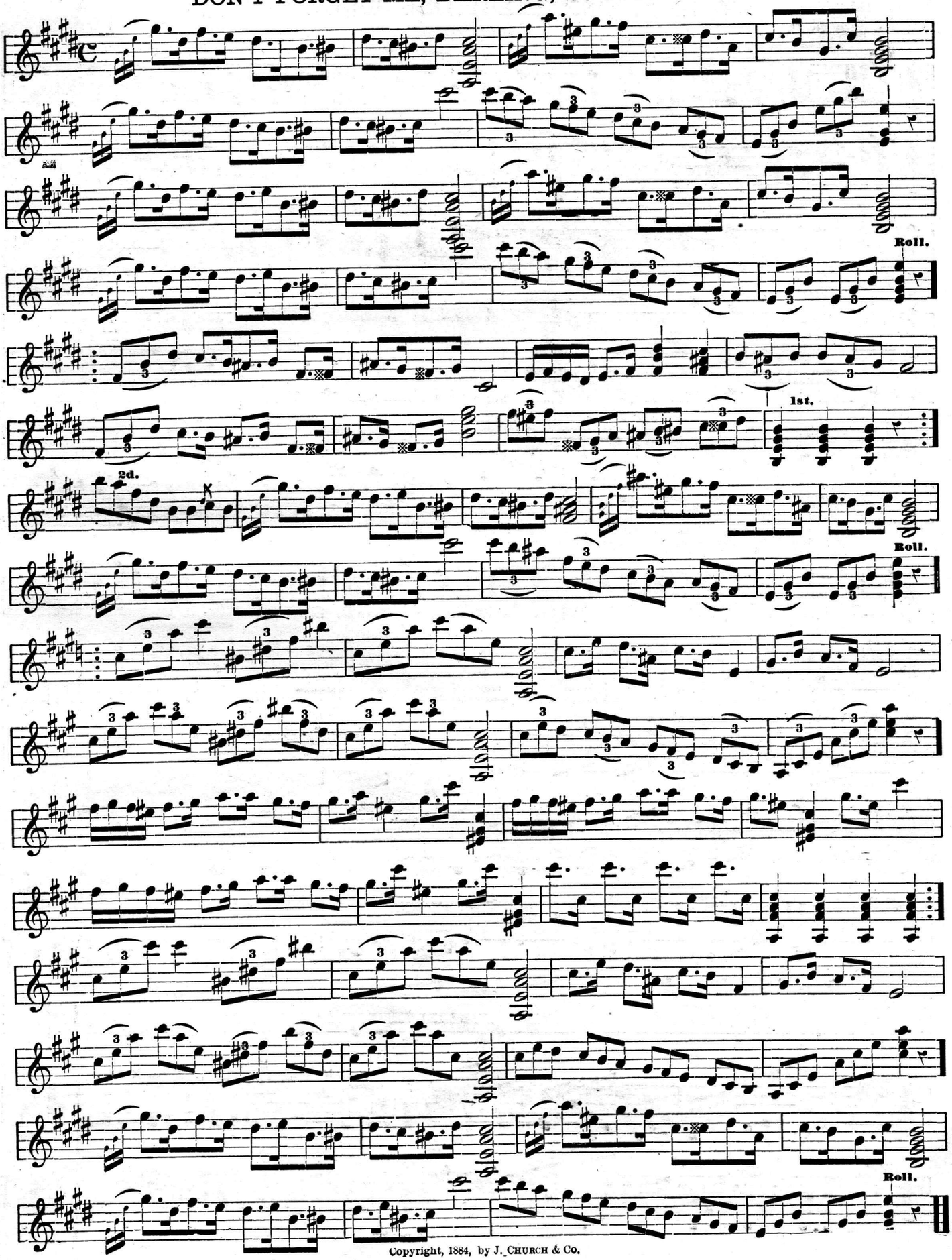
Tempo Mazurka.

POLKA MAZURKA.

STRAUSS.



RINNY POLKA.

DON'T FORGET ME, DARLING, SCHOTTISCHE.



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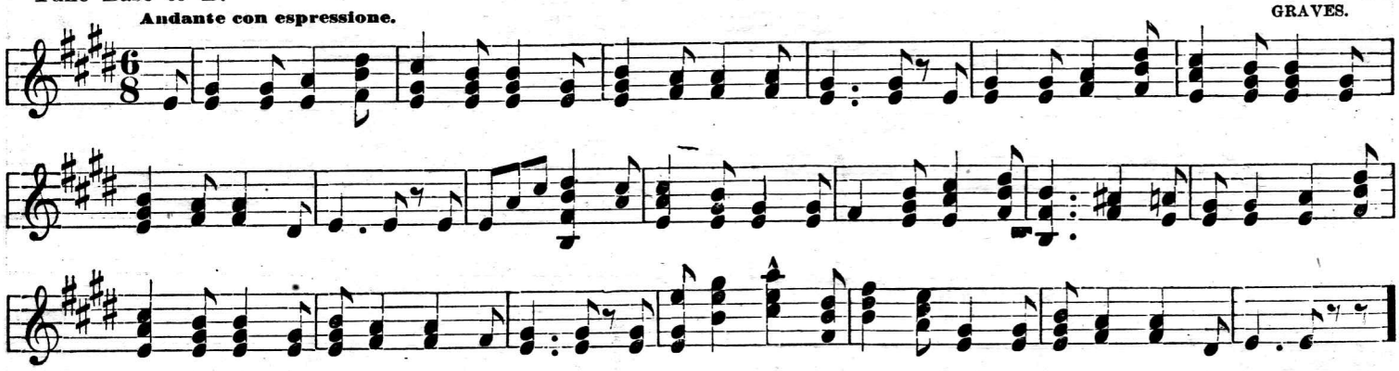
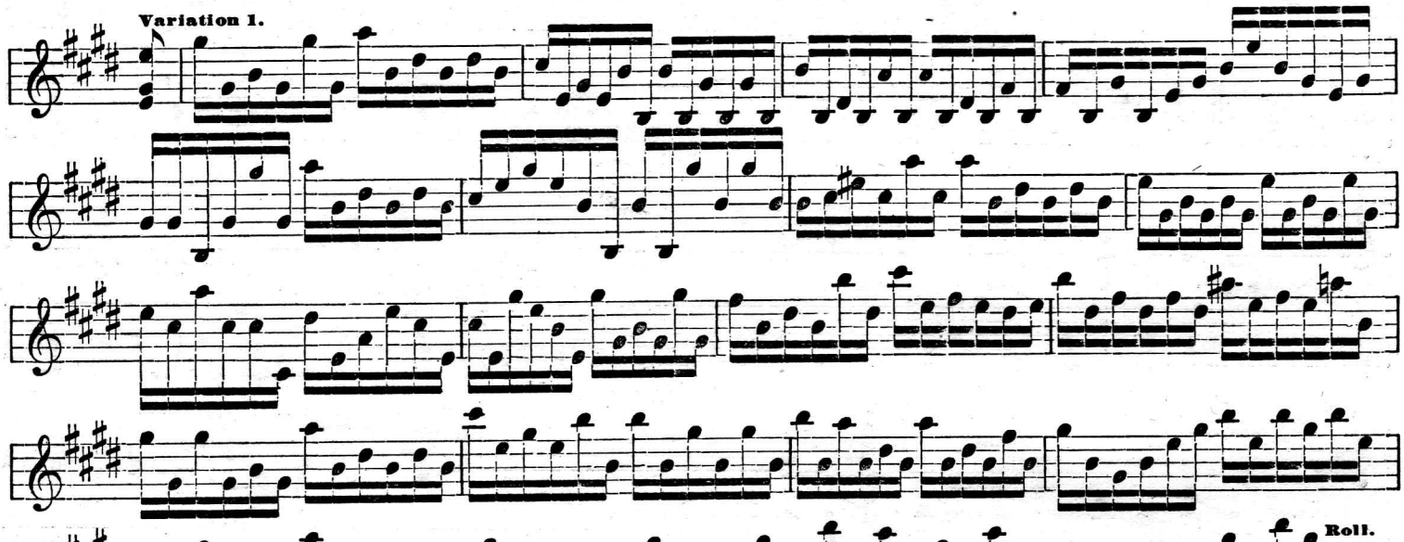
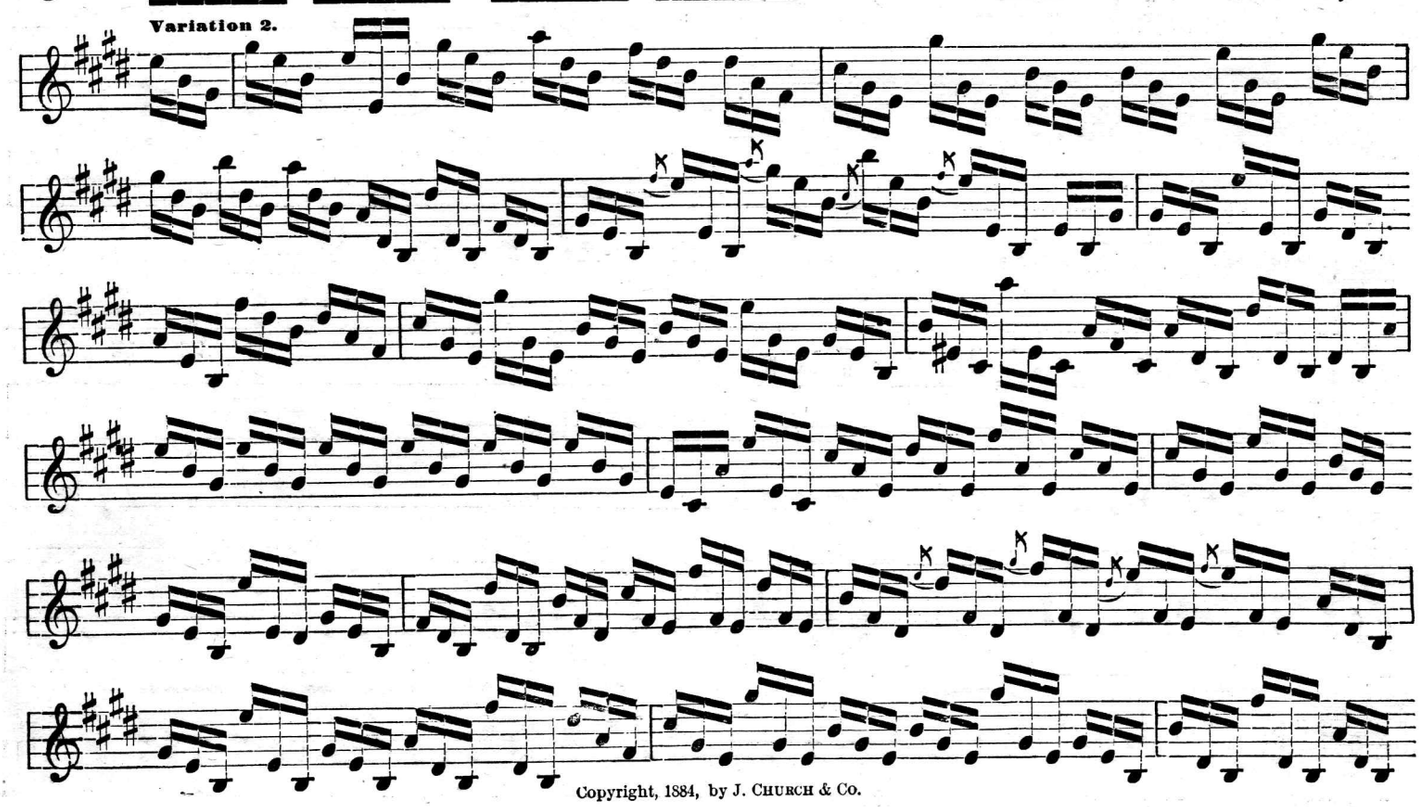
WE'D BETTER BIDE AWEE. With Variations.

Tune Base to B.

Andante con espressione. GRAVES.

Variation 1.

Roll.

Variation 2.



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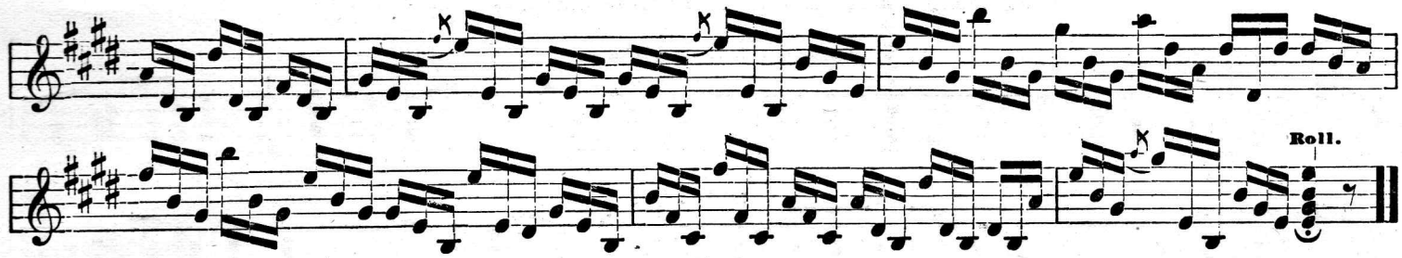
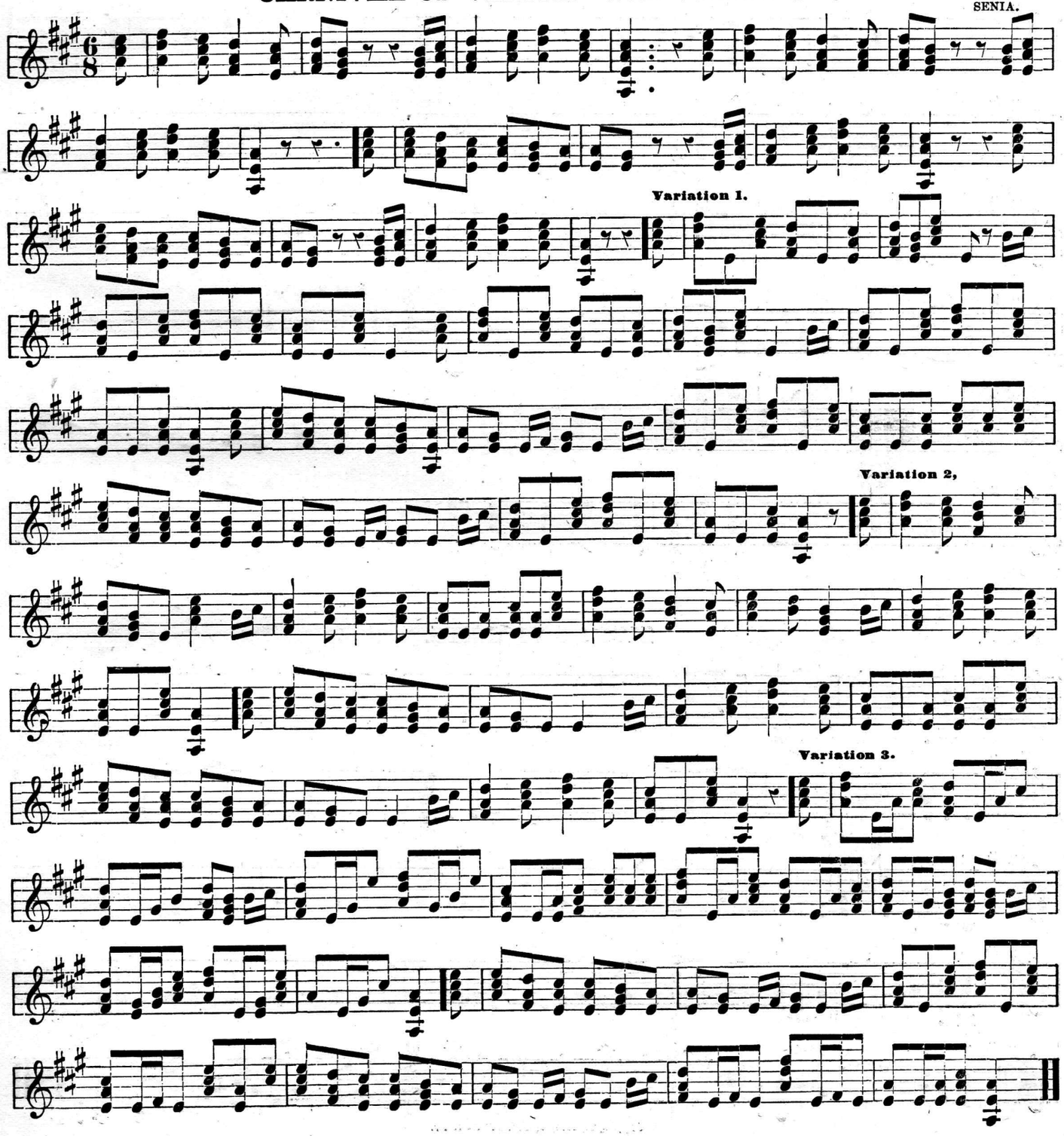
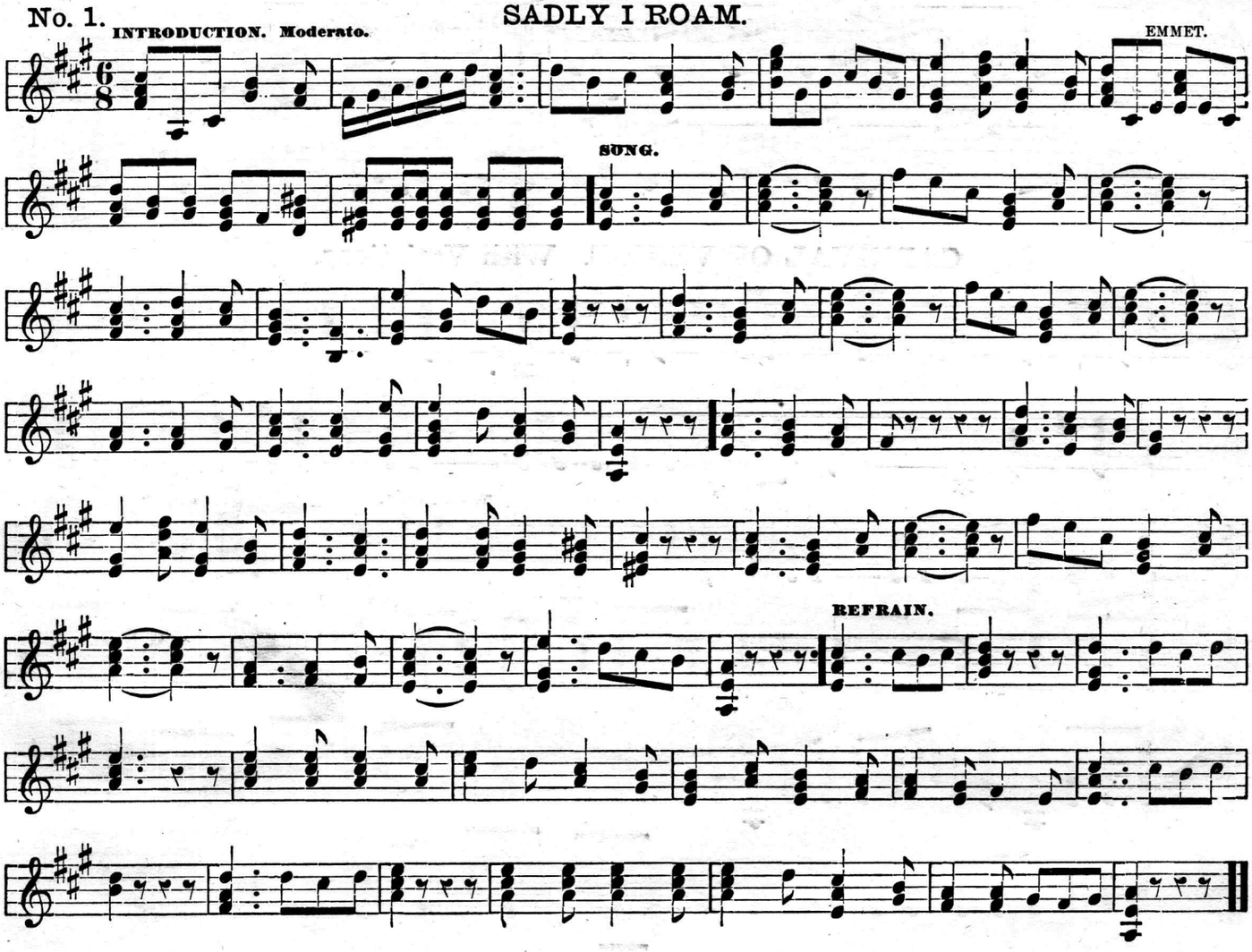
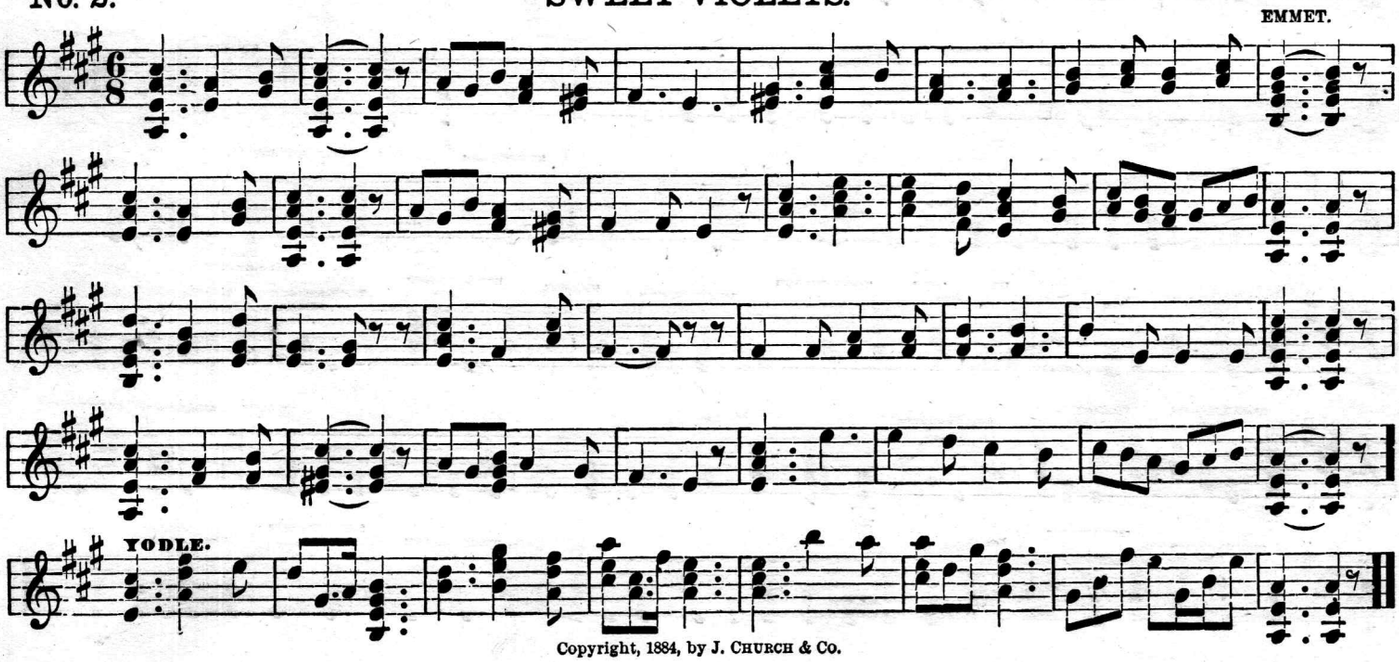


CARNIVAL OF VENICE. With Variations.



POTPOURRI OF POPULAR SONGS.

No. 1. SADLY I ROAM.

No. 2. SWEET VIOLETS.

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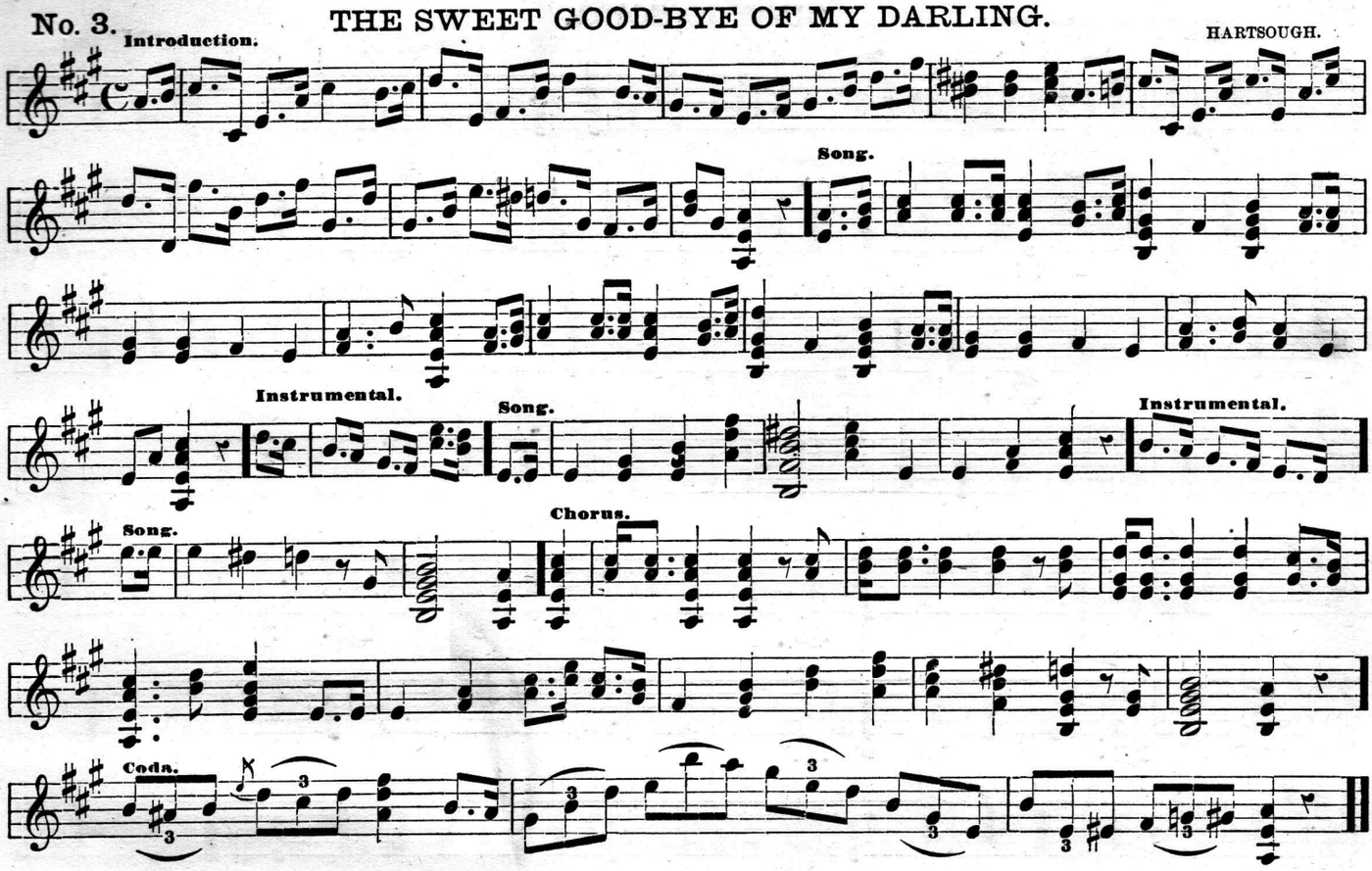
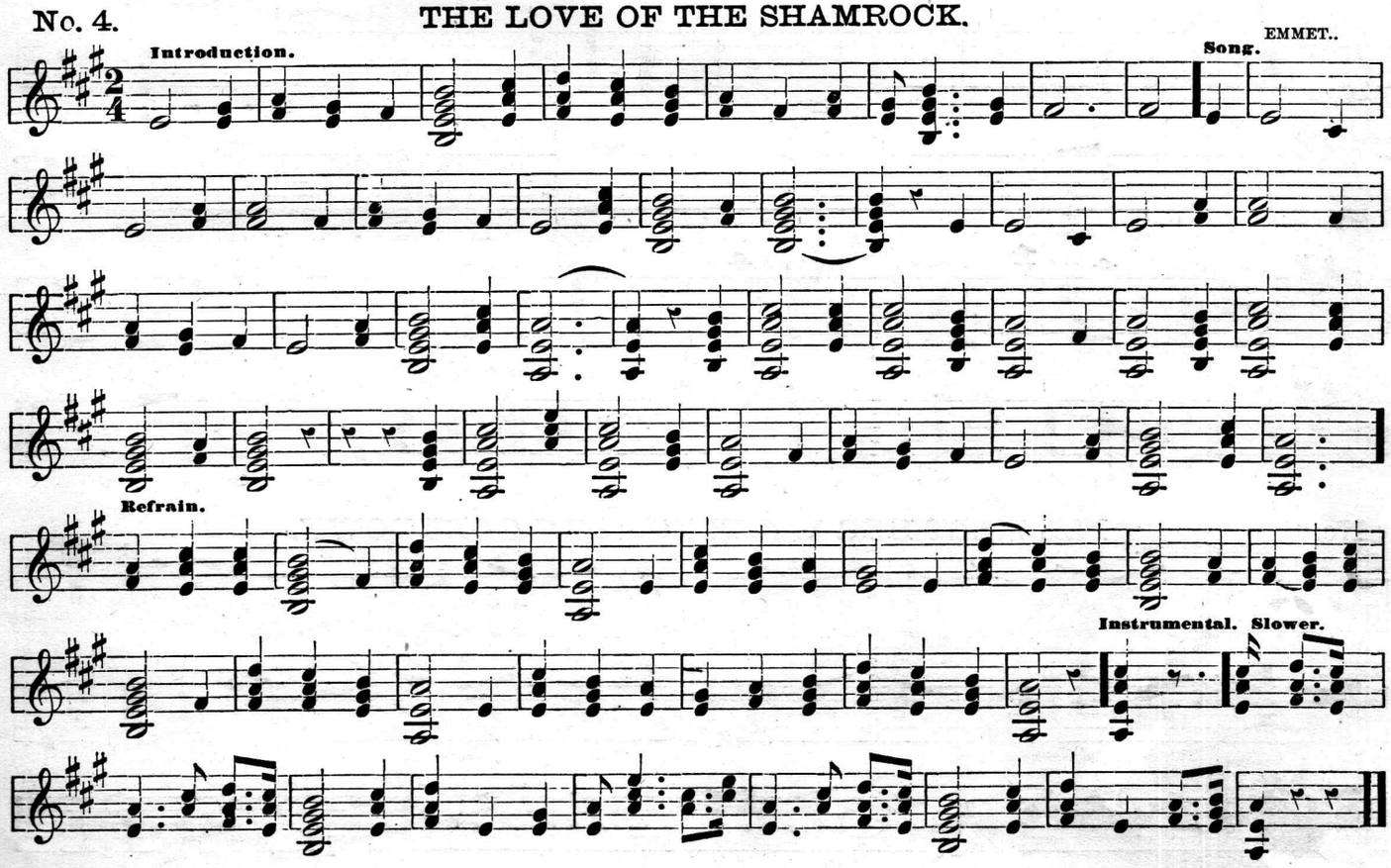
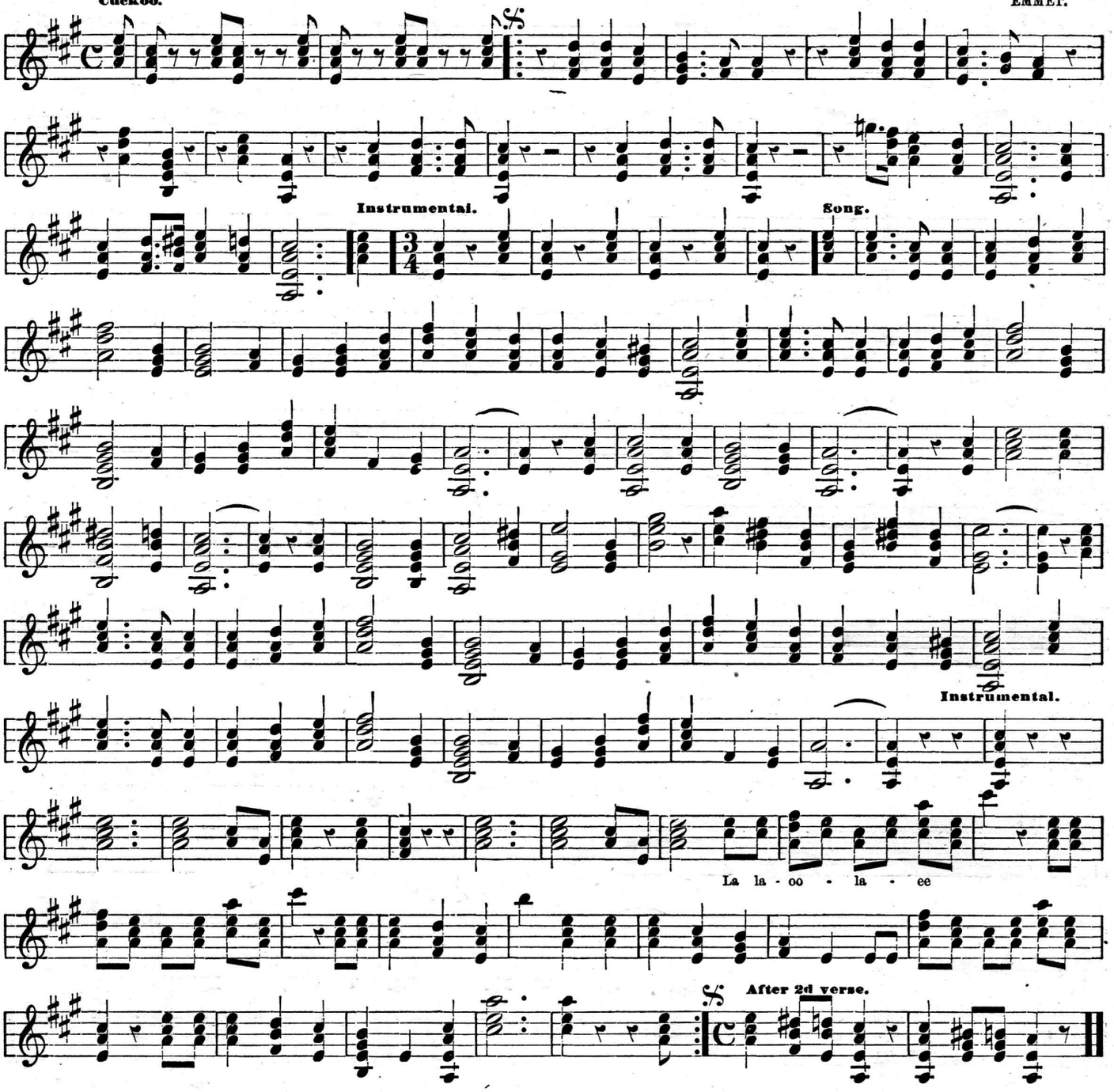
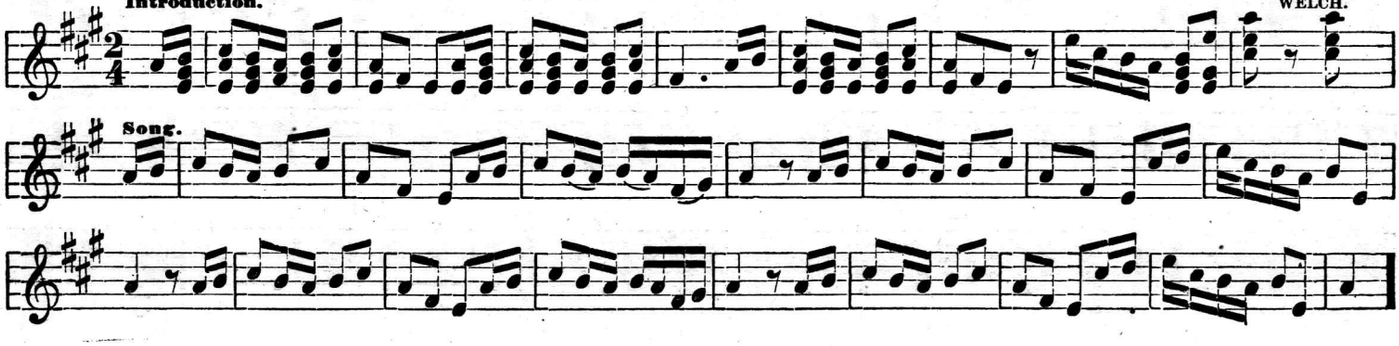
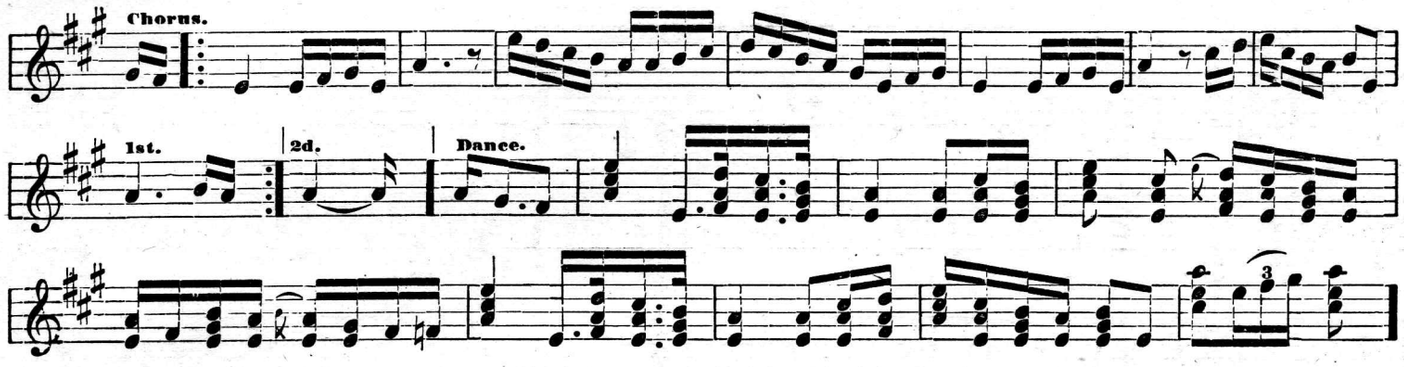
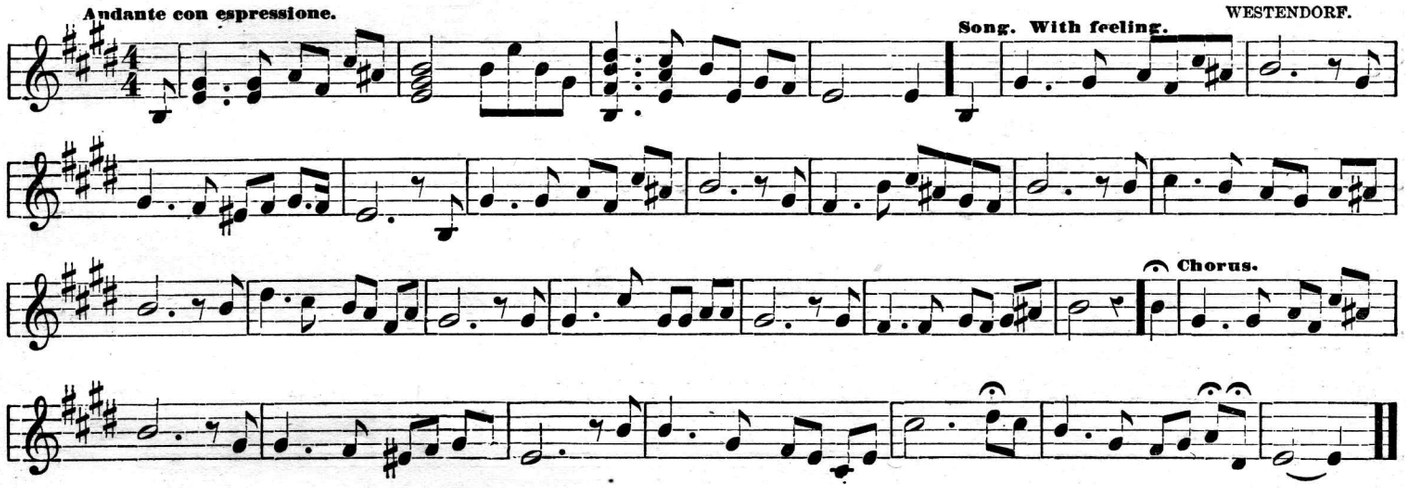
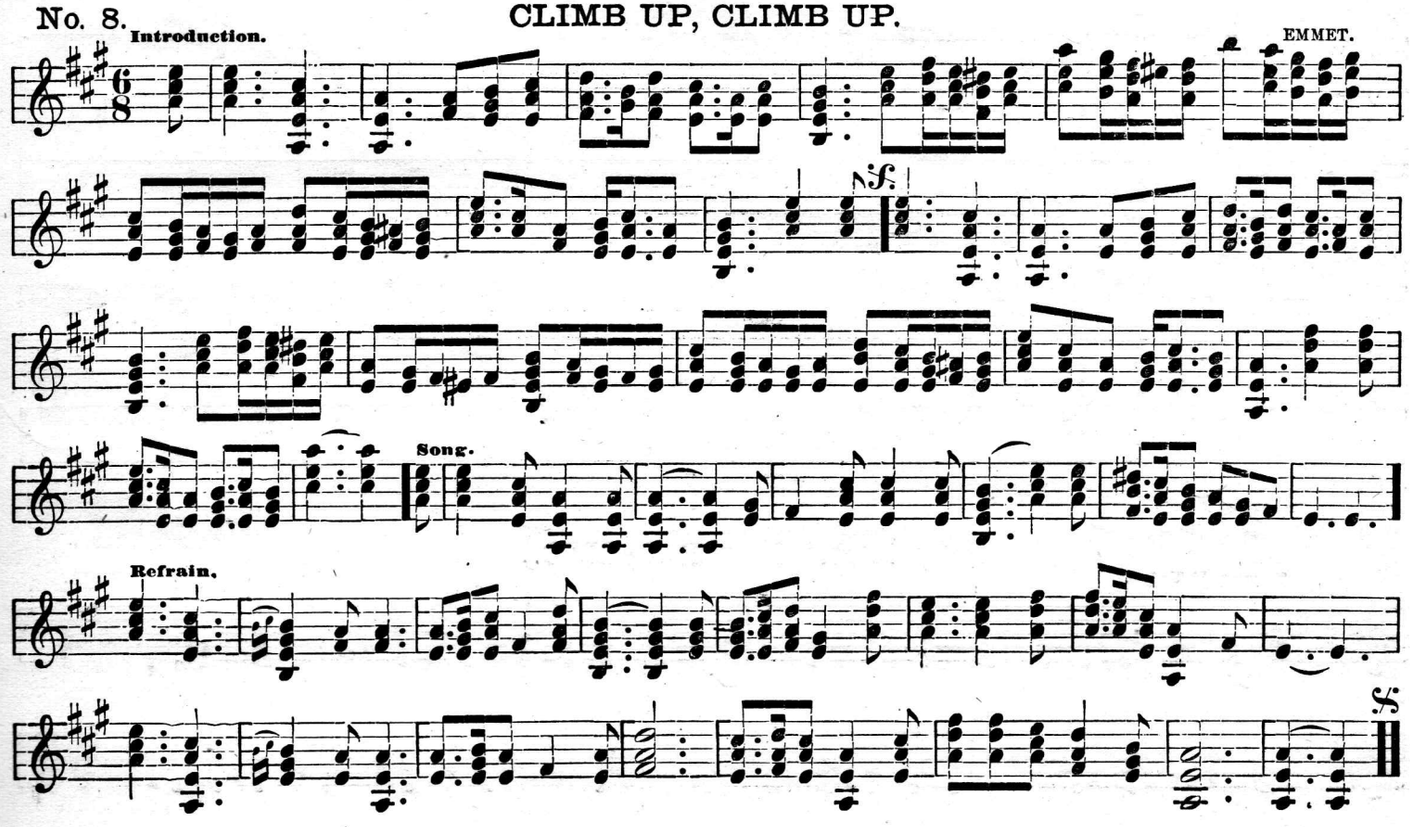
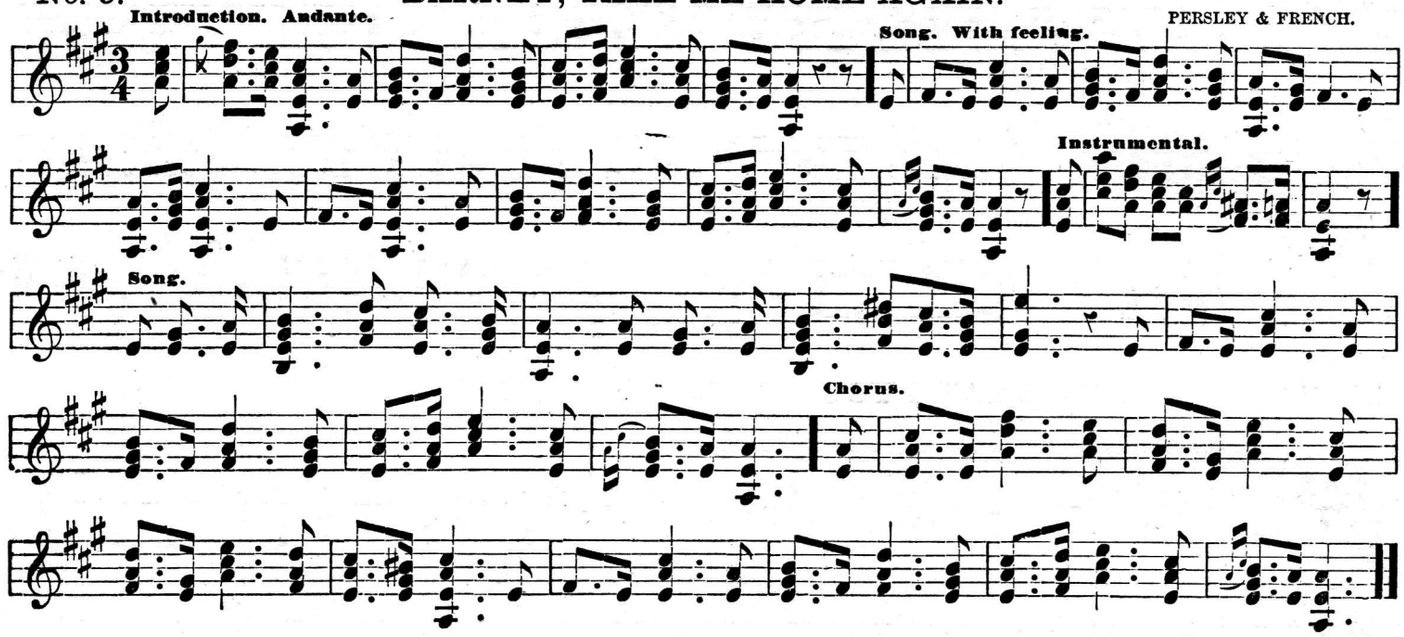
POTPOURRI OF POPULAR SONGS. Continued.

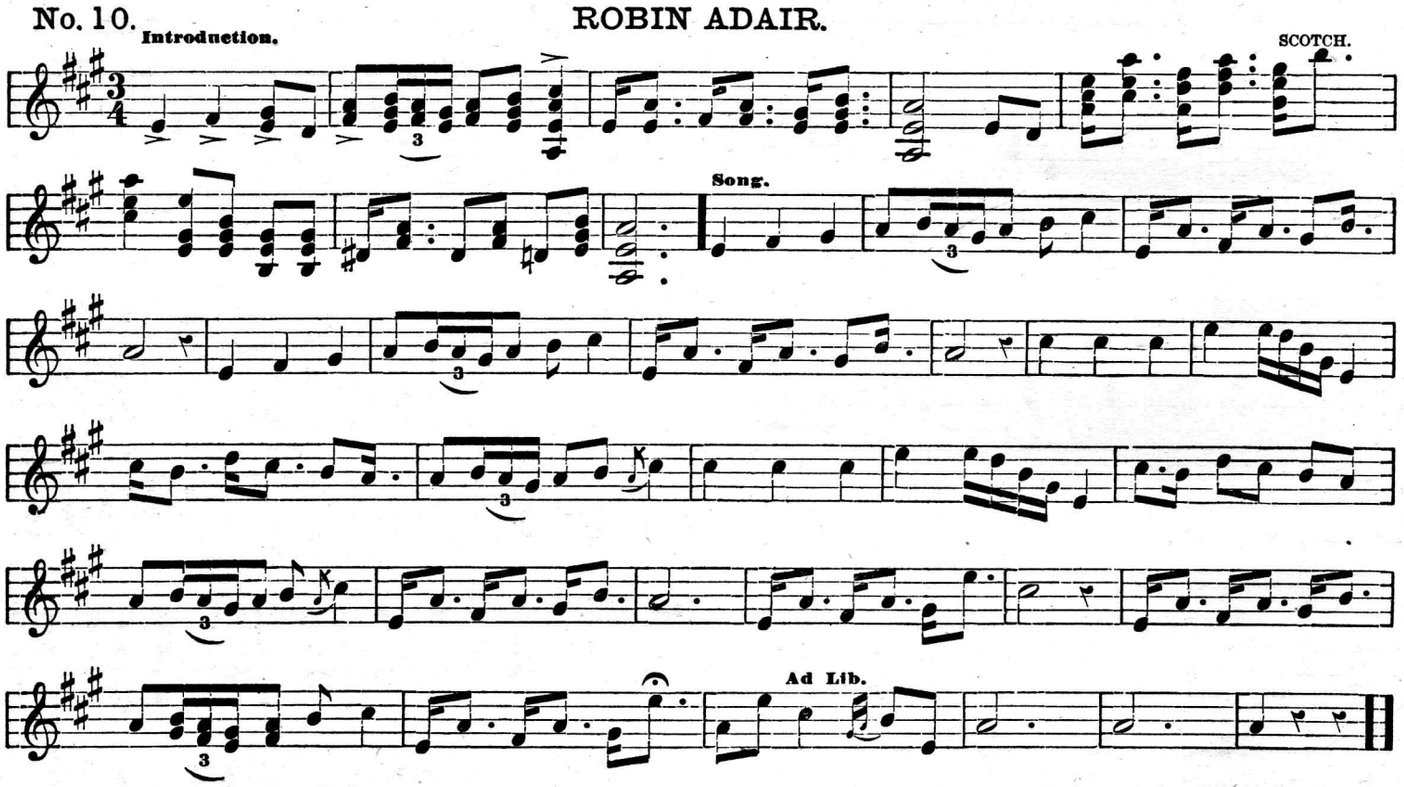
No. 3. THE SWEET GOOD-BYE OF MY DARLING.

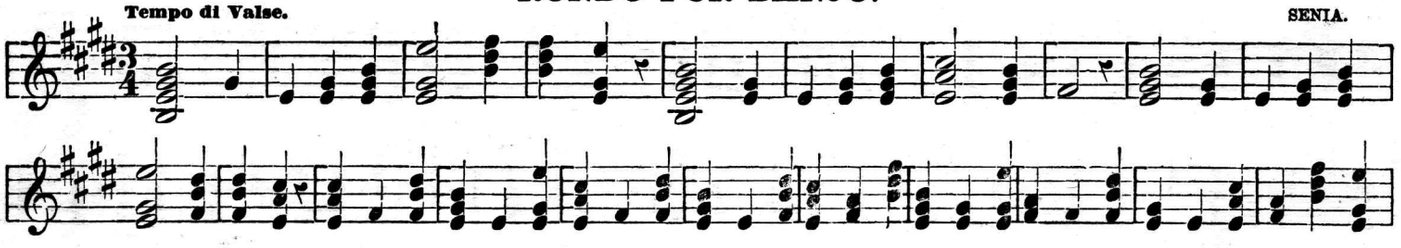
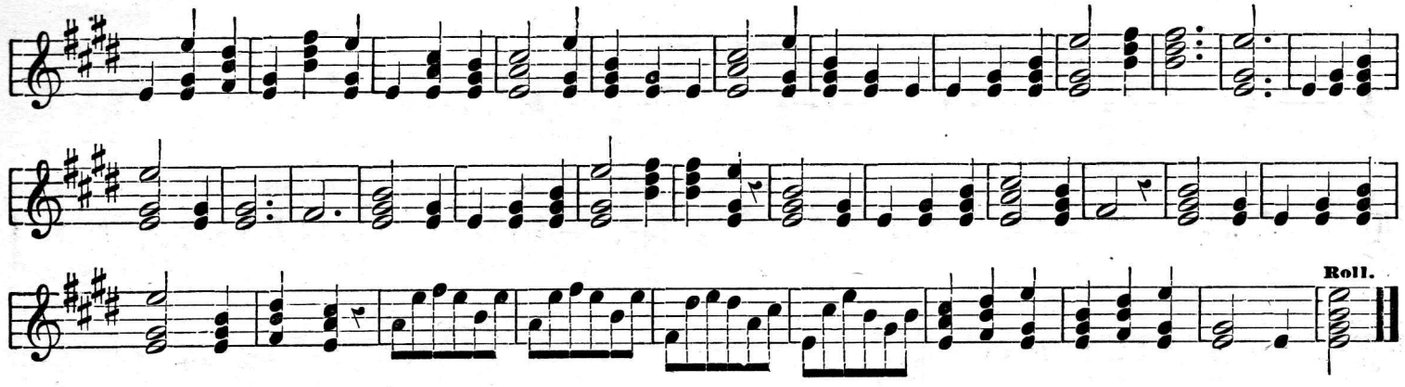
HARTSOUGH.

No. 4. THE LOVE OF THE SHAMROCK.

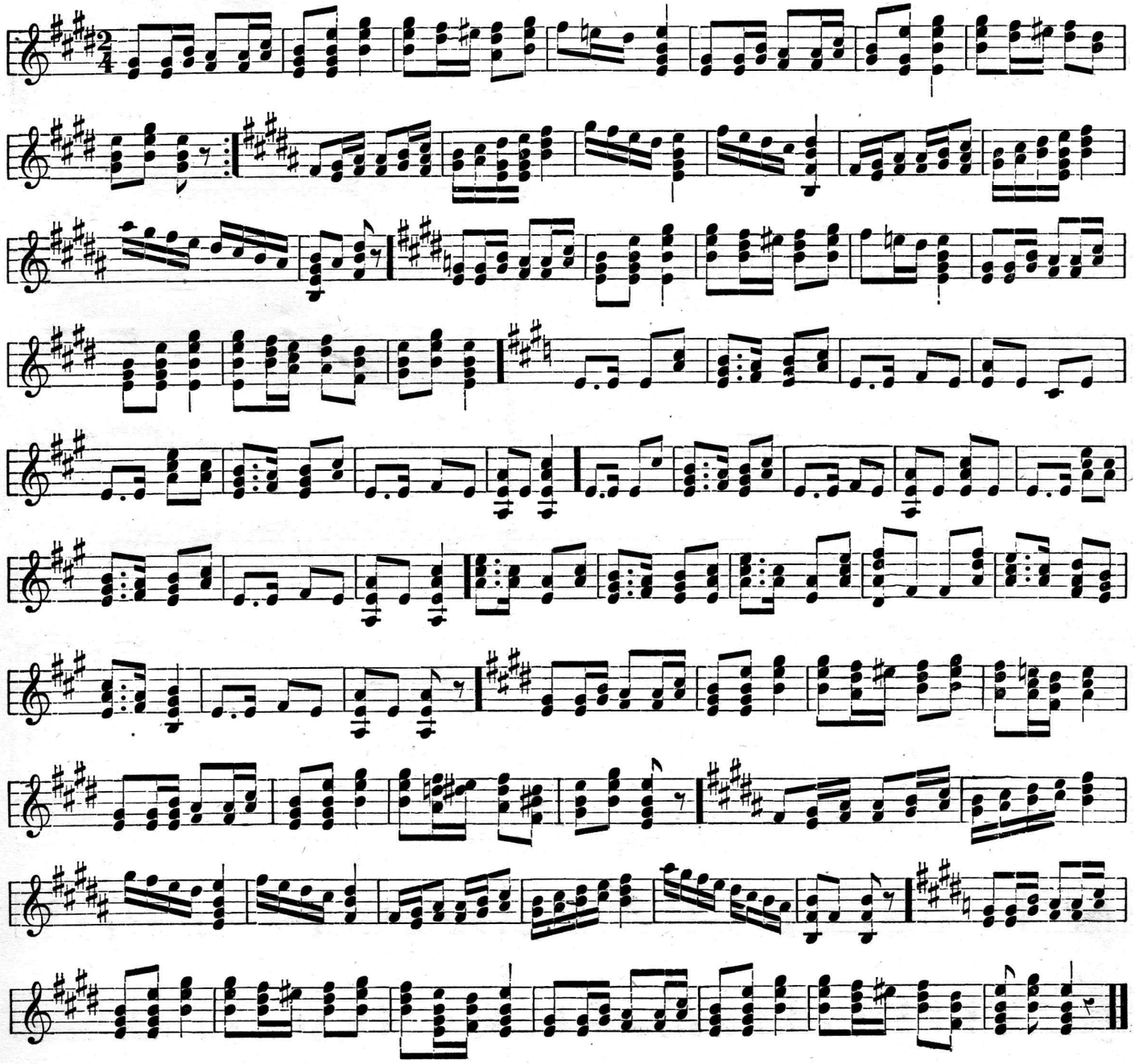
EMMET..

POTPOURRI OF POPULAR SONGS. Continued.

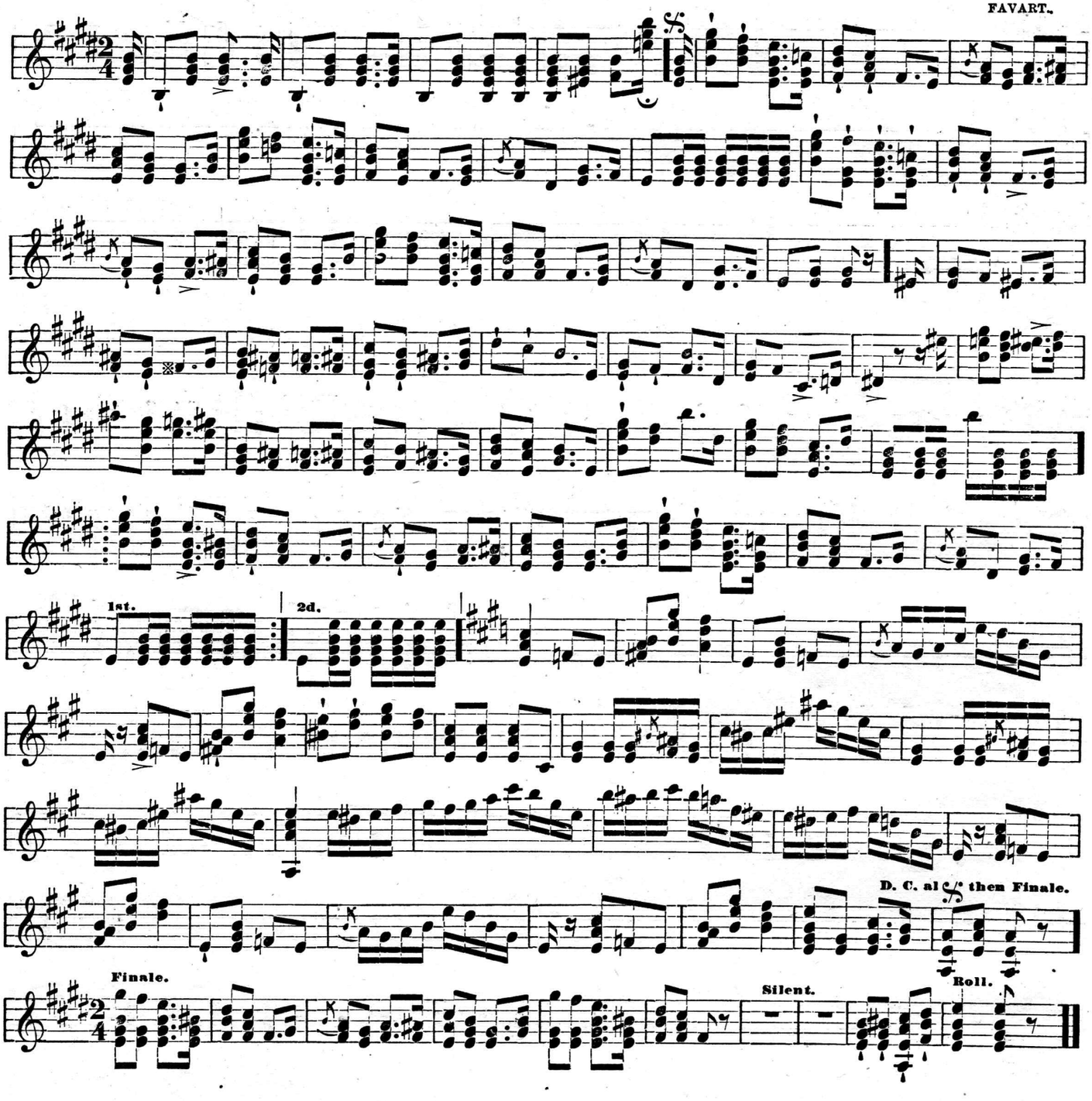
No. 5. CUCKOO SONG.

No. 6. I'LL MEET HER WHEN THE SUN GOES DOWN.

POTPOURRI OF POPULAR SONGS. Continued.

No. 7. I'LL TAKE YOU HOME AGAIN, KATHLEEN.

No. 8. CLIMB UP, CLIMB UP.

POTPOURRI OF POPULAR SONGS. Concluded.

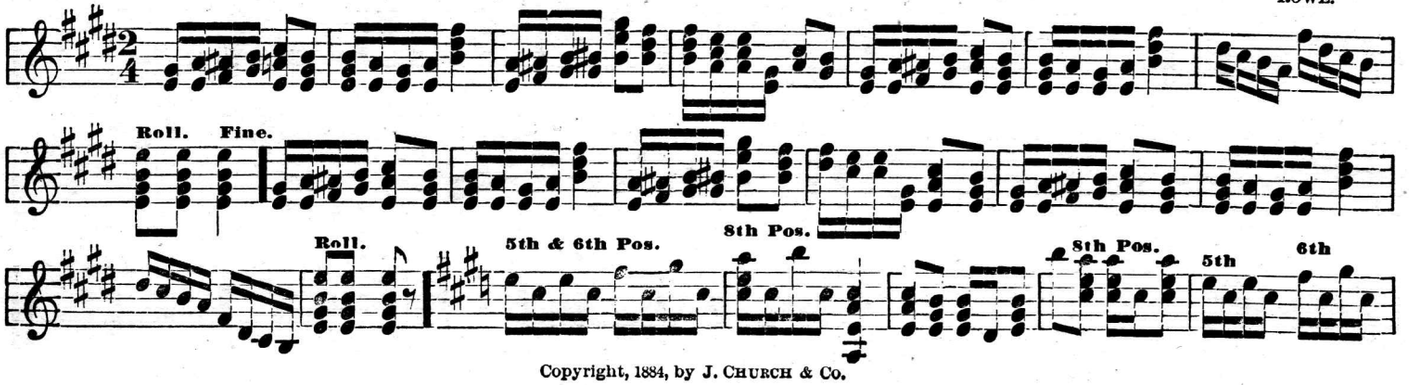
No. 9. BARNEY, TAKE ME HOME AGAIN.

No. 10. ROBIN ADAIR.



RONDO FOR BANJO.

LEOLA POLKA.

KINKLE.

CRUTCH POLKA.

FAVART.

CRYSTAL LAKE POLKA.

ROWE.

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8th Pos. Roll. 5th 6th 8th Pos.

Roll. *ff*

ff

Roll. Fine.

D. C. al Fine.

FOREVER JOYFUL GALOP.

FAHRBACH.

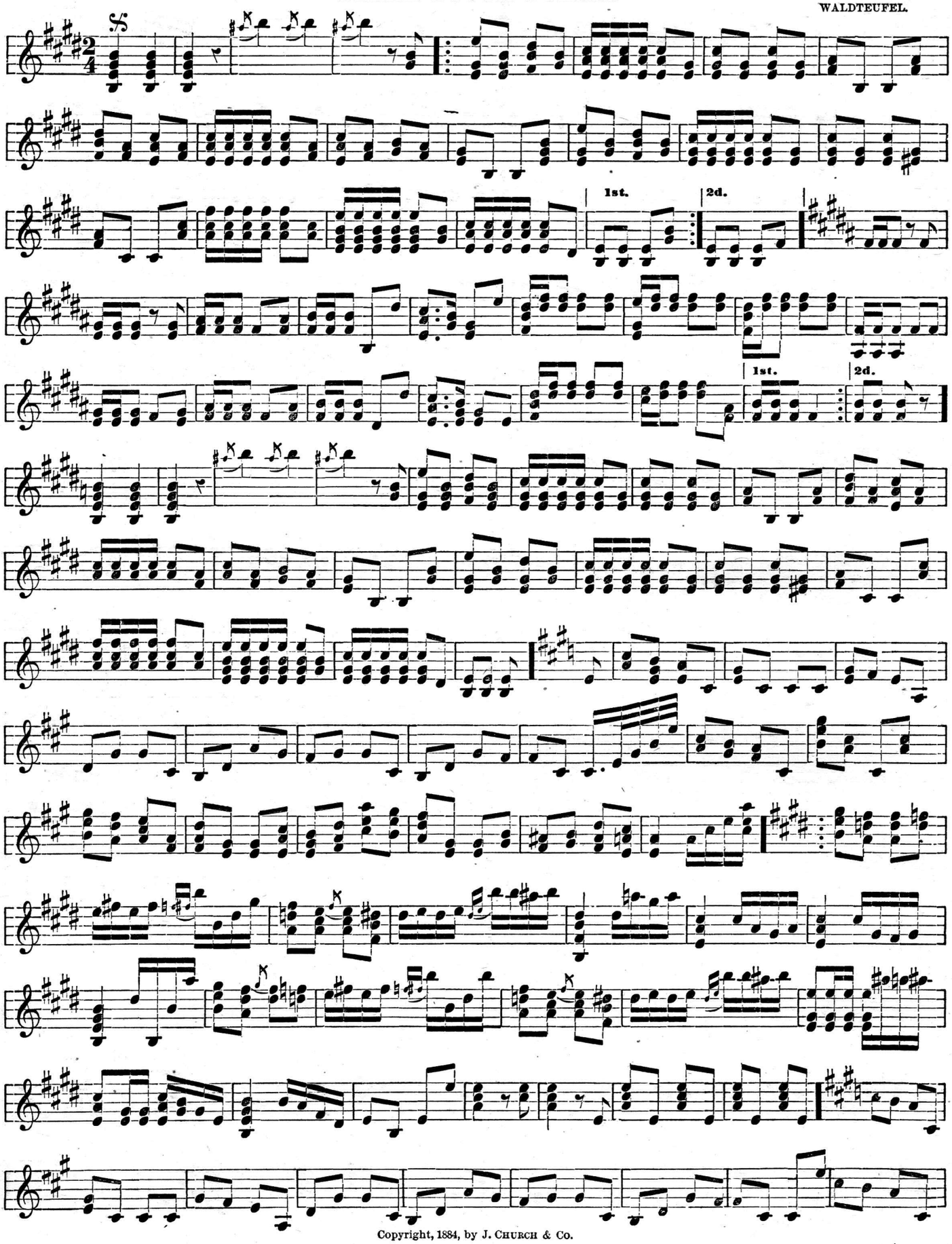
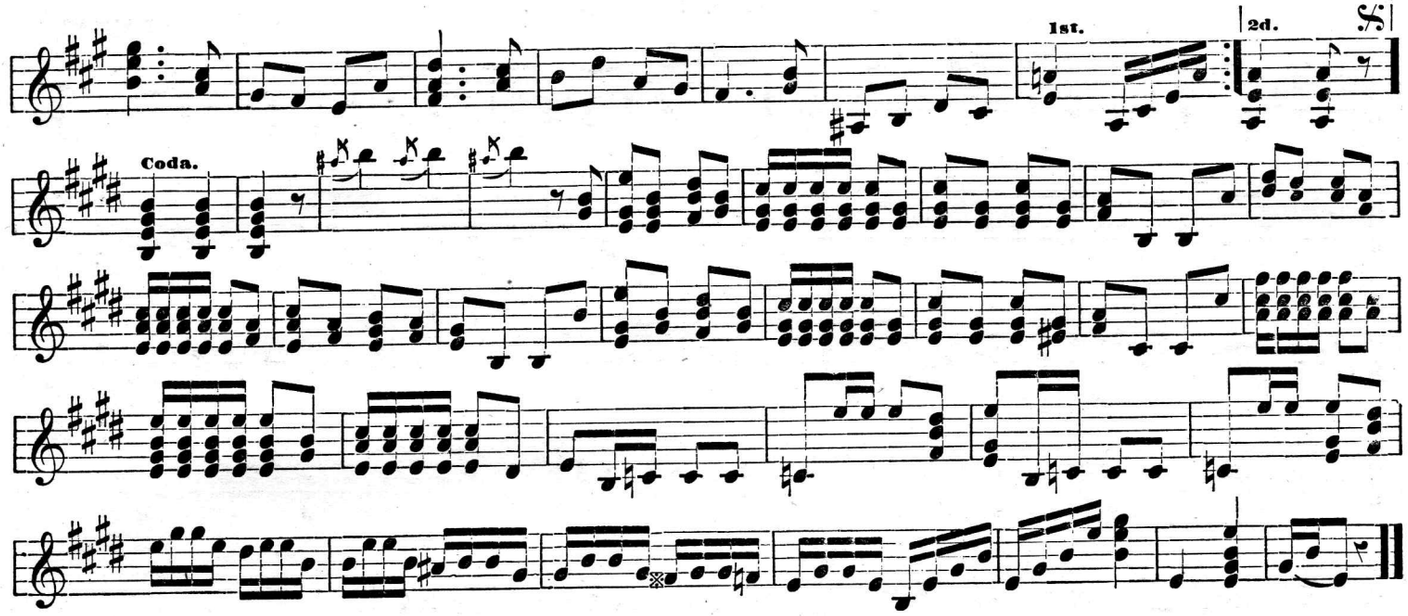
1st. 2d.

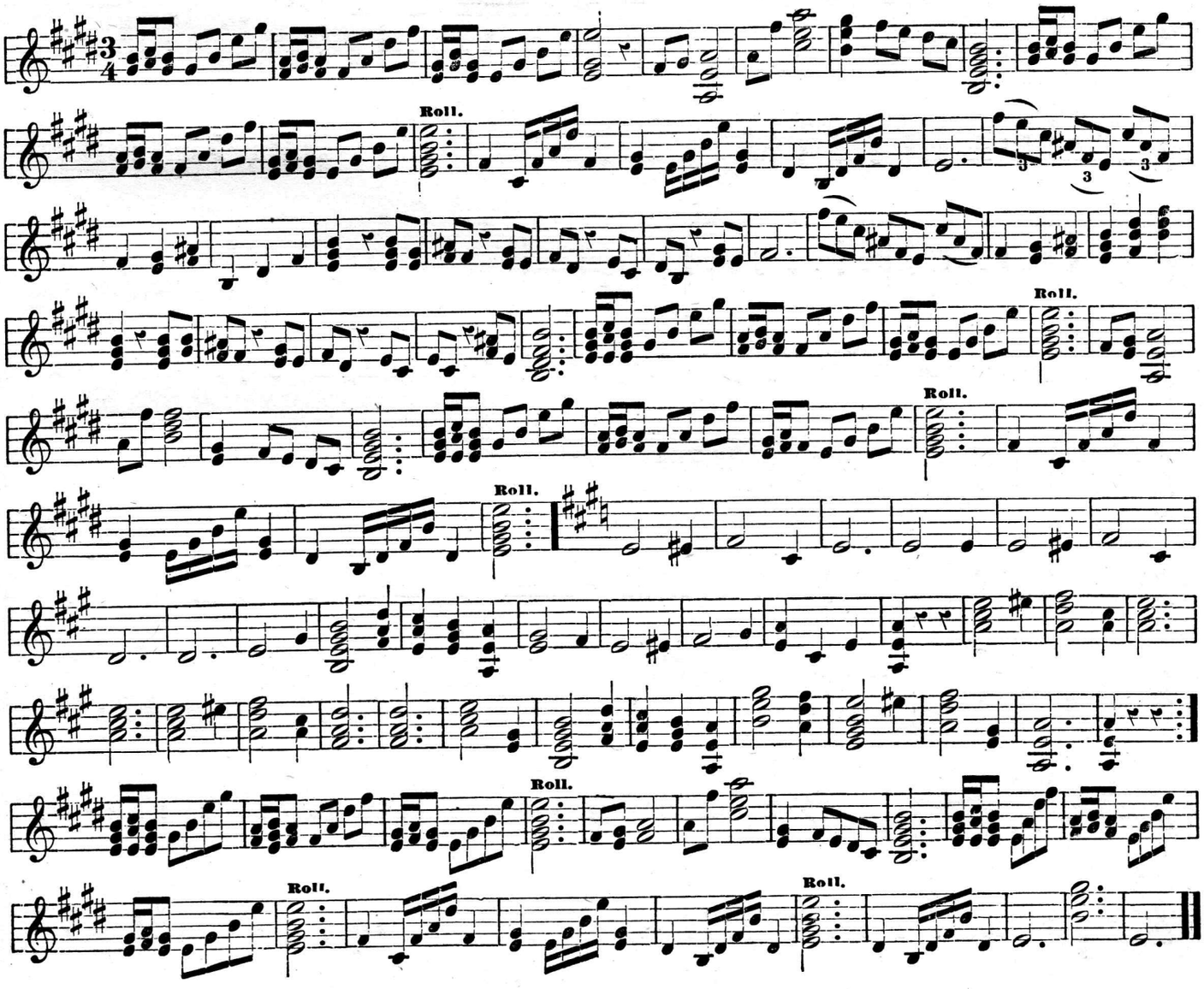
Trio.

1st. 2d. 1st. 2d. D. C. al ✲

Coda. Roll. Fine.

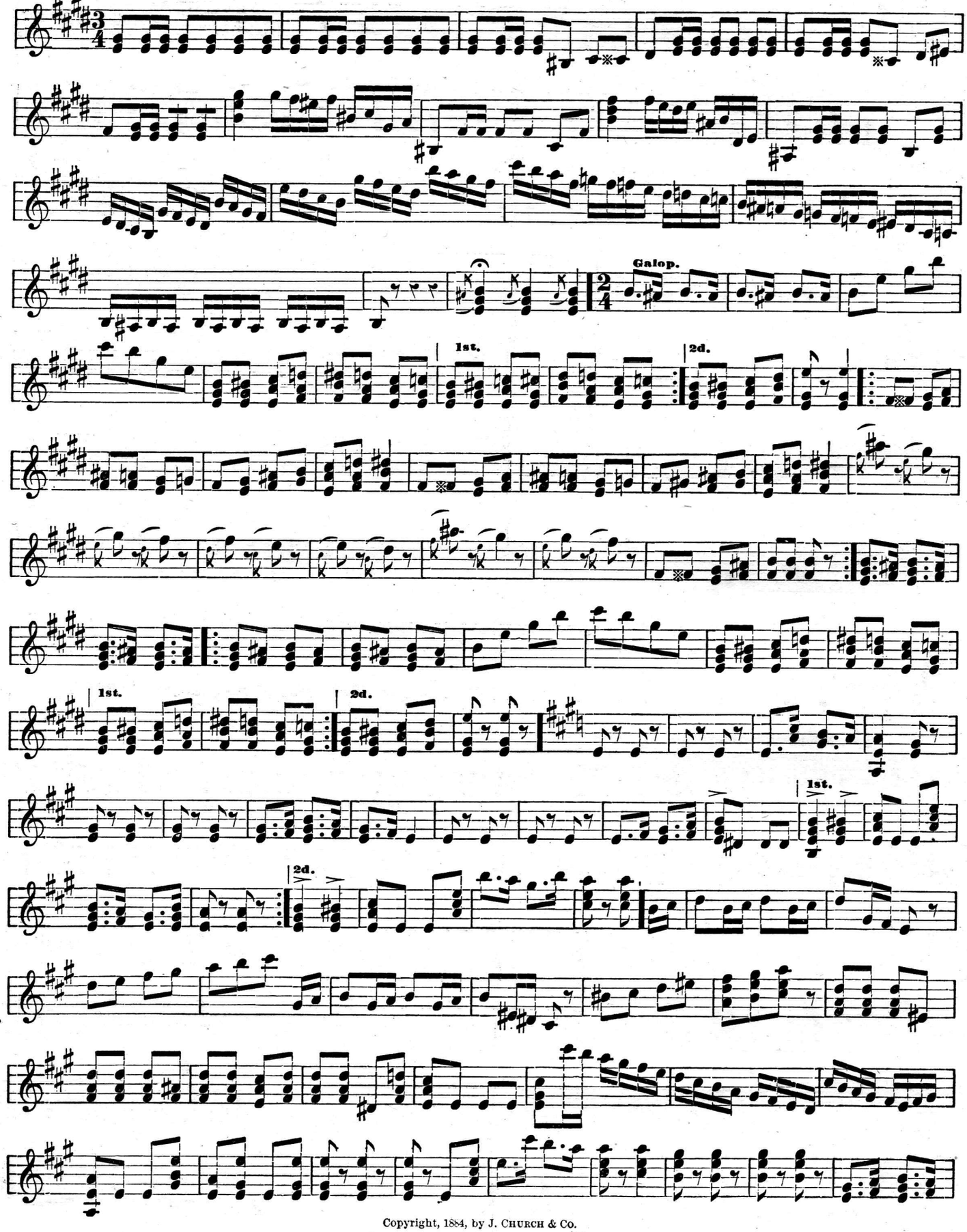
BELLA BOCCA POLKA.

WALDTEUFEL.

Copyright, 1884, by J. CHURCH & Co.

BIJOU WALTZ.

ALLEN.

CAN'T STOP GALOP.

Introduction.

D'ALBERT.



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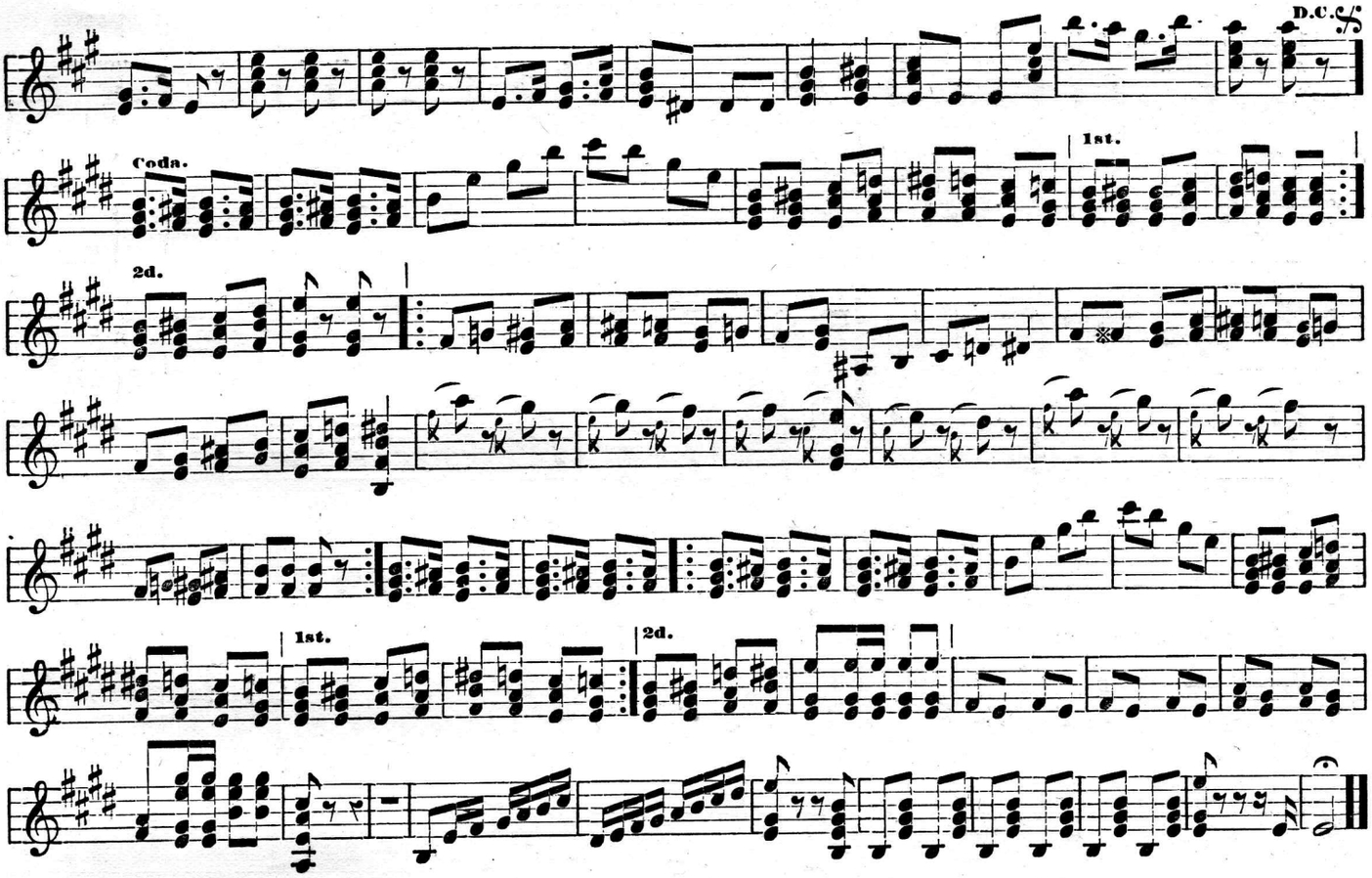
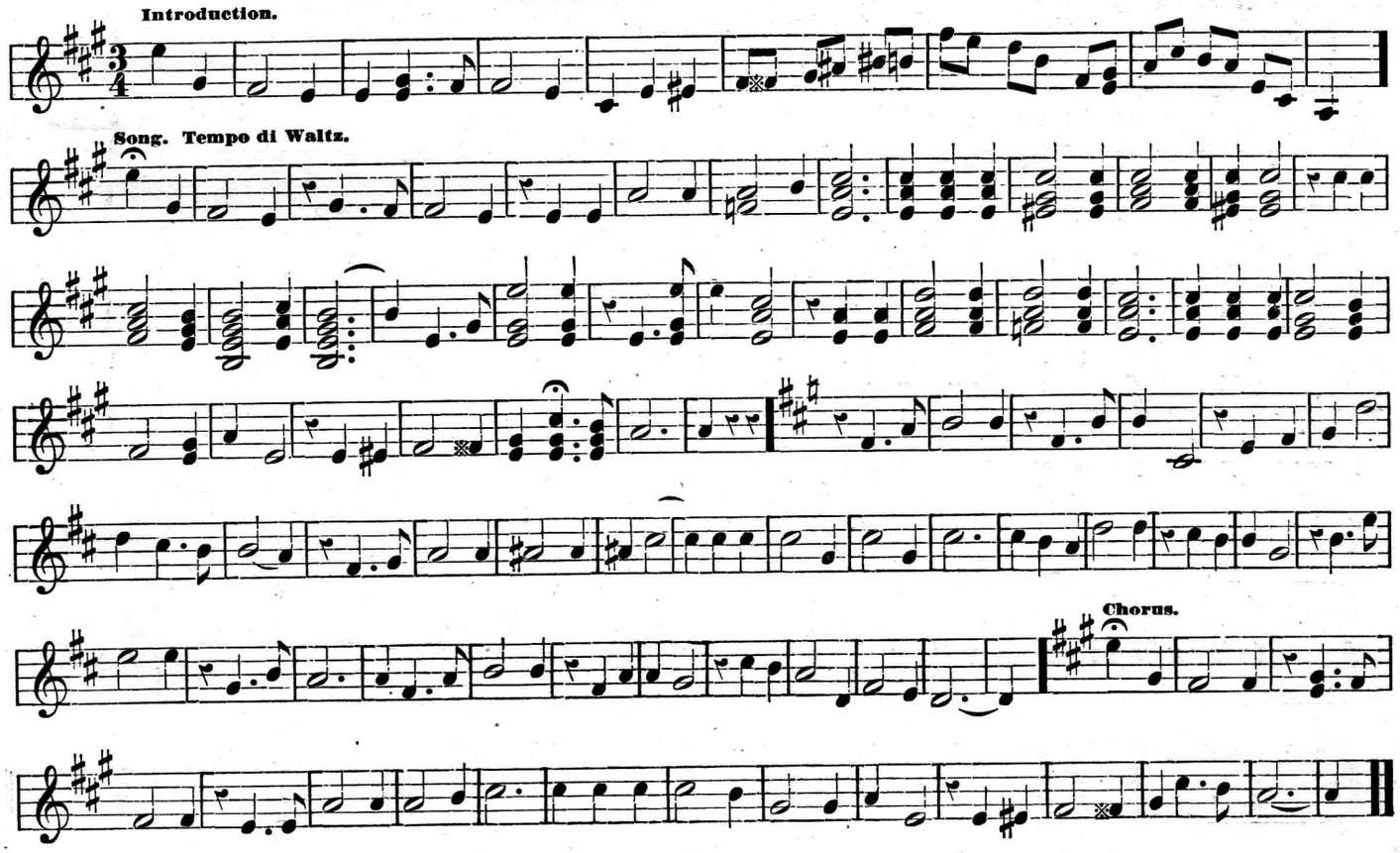
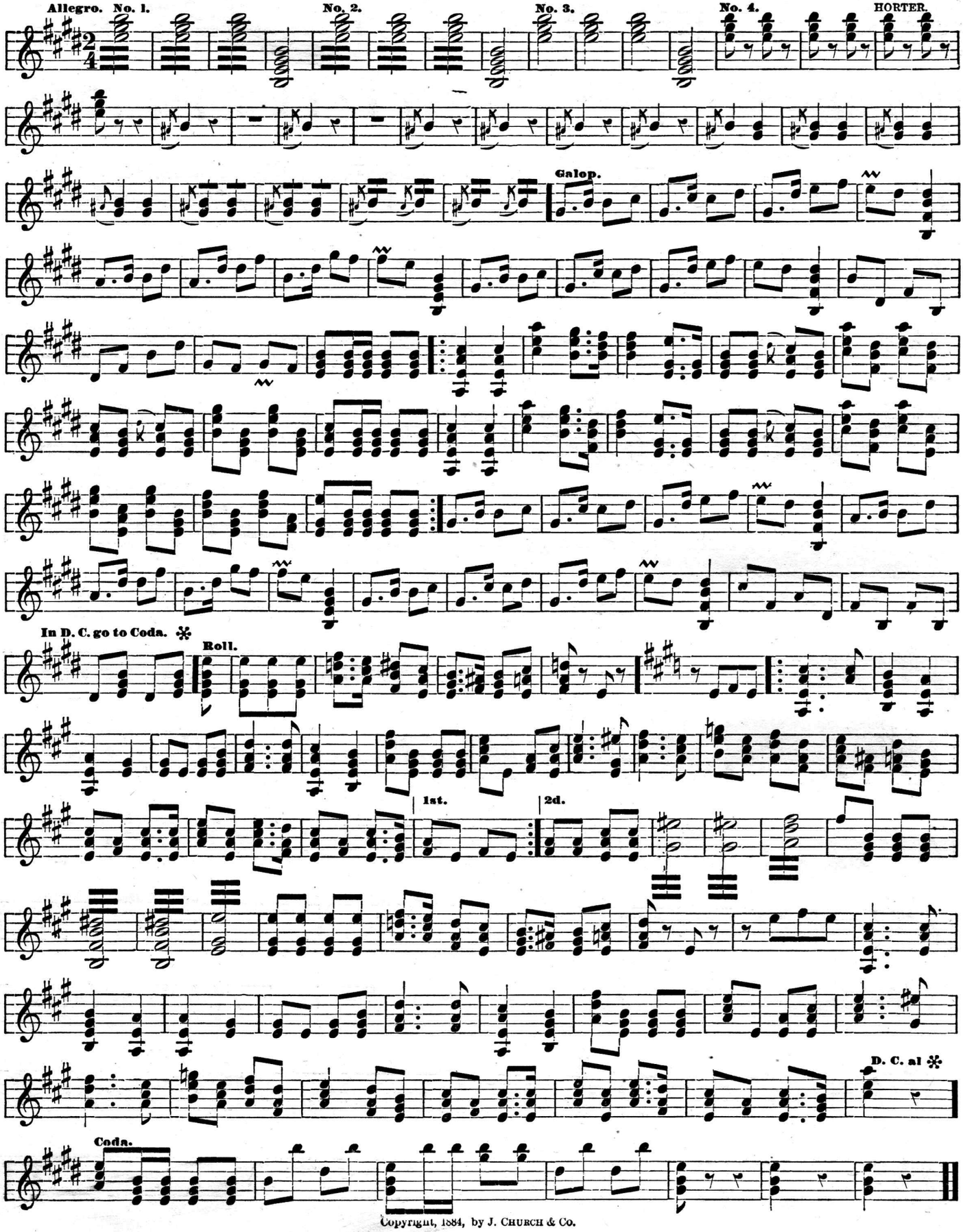

BUY MY FLOWERS.

LOCOMOTIVE GALOP.

1. Getting up steam. 2. Engine whistle. 3. Engine bell. 4. Short whistle.

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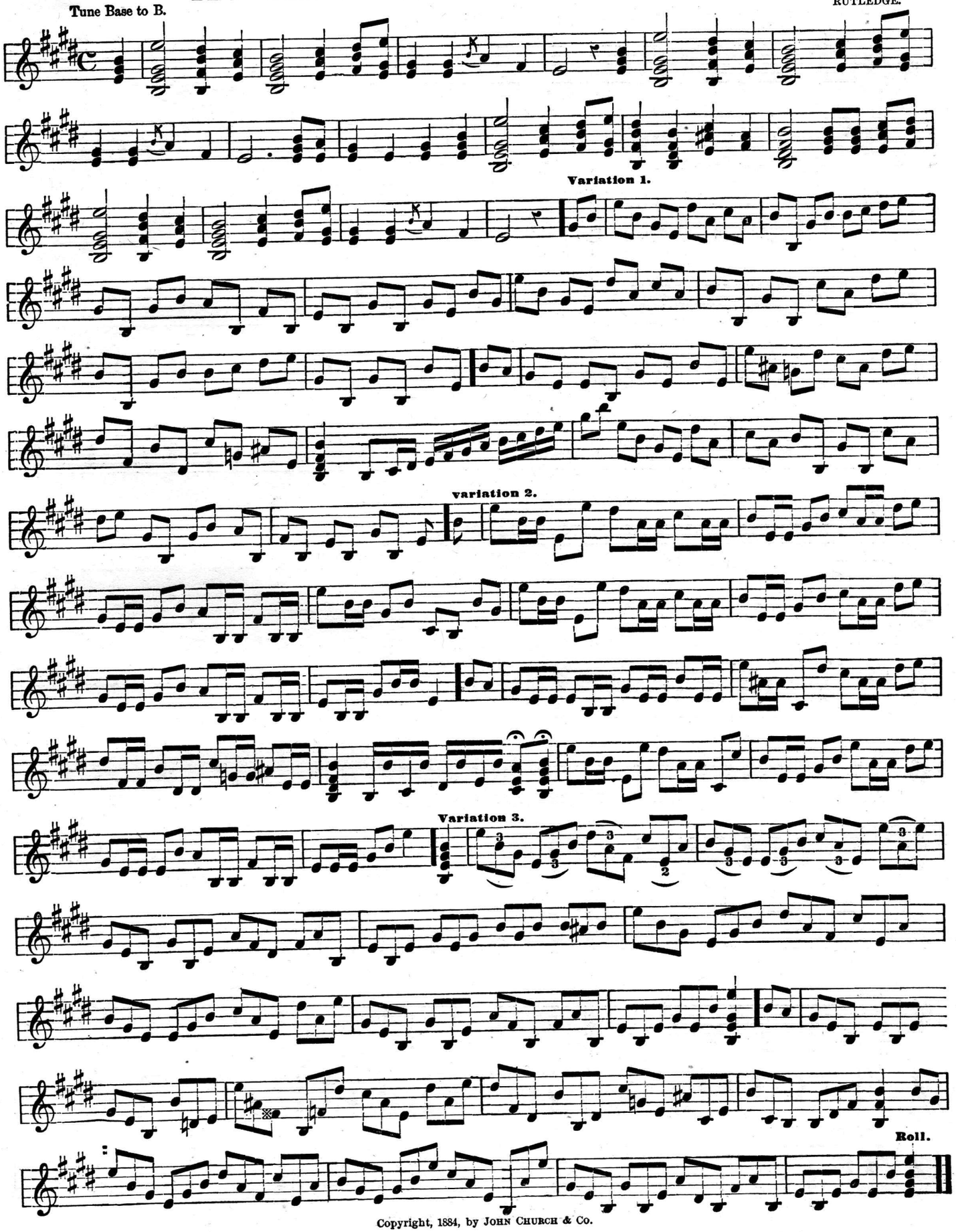
BLUE BELLS OF SCOTLAND. With Variations.

RUTLEDGE.

Tune Base to B.



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THE FIRST KISS. (Waltz No. 1.) For Banjo and Piano.)

Tune Base to C♯ of Piano.

Largamente.

LAMOTHE.

BANJO.

PIANO.

f *mf* *p*

mf **Loco animato.**

Pressez un pen.

Poco rall.

Valse.

f

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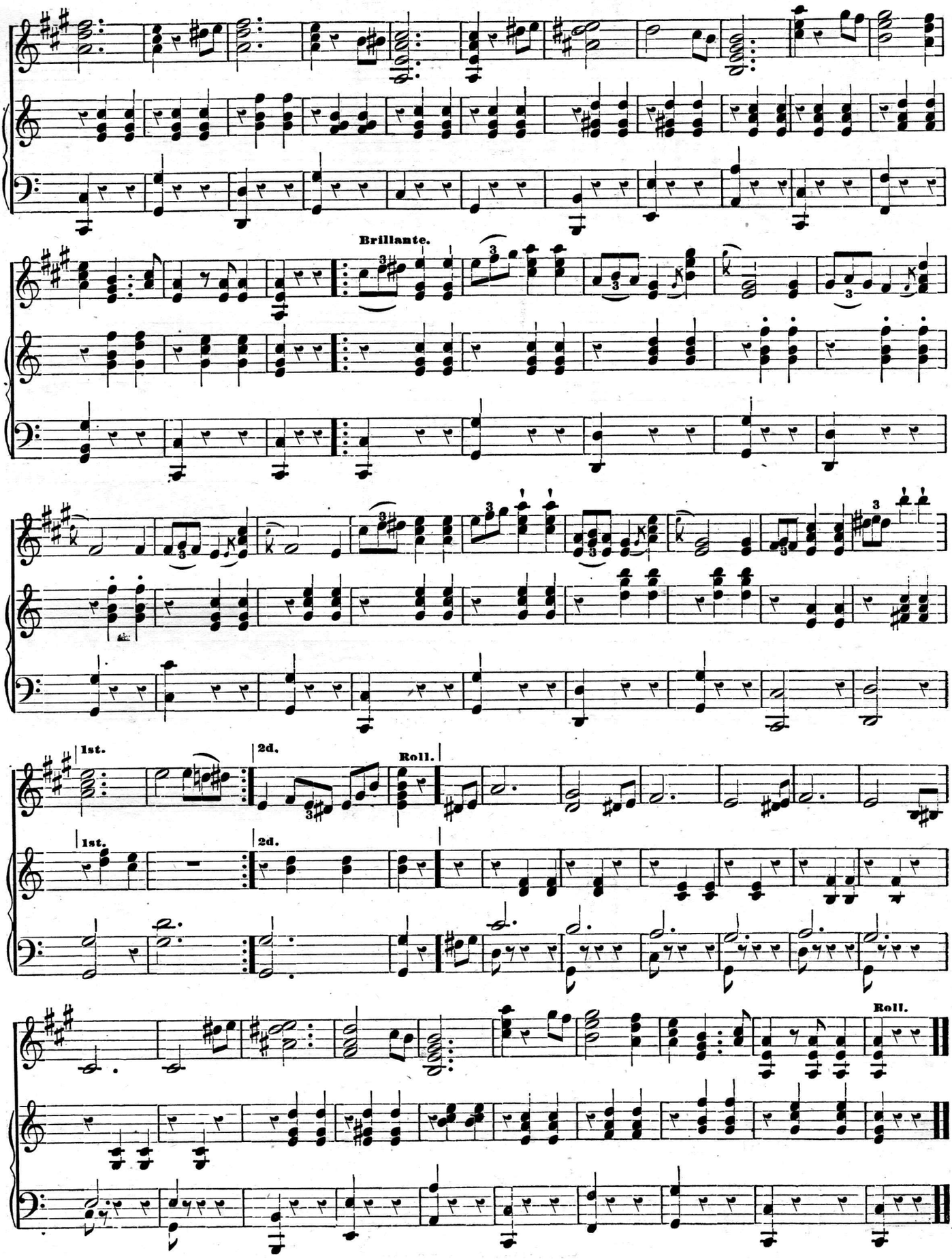
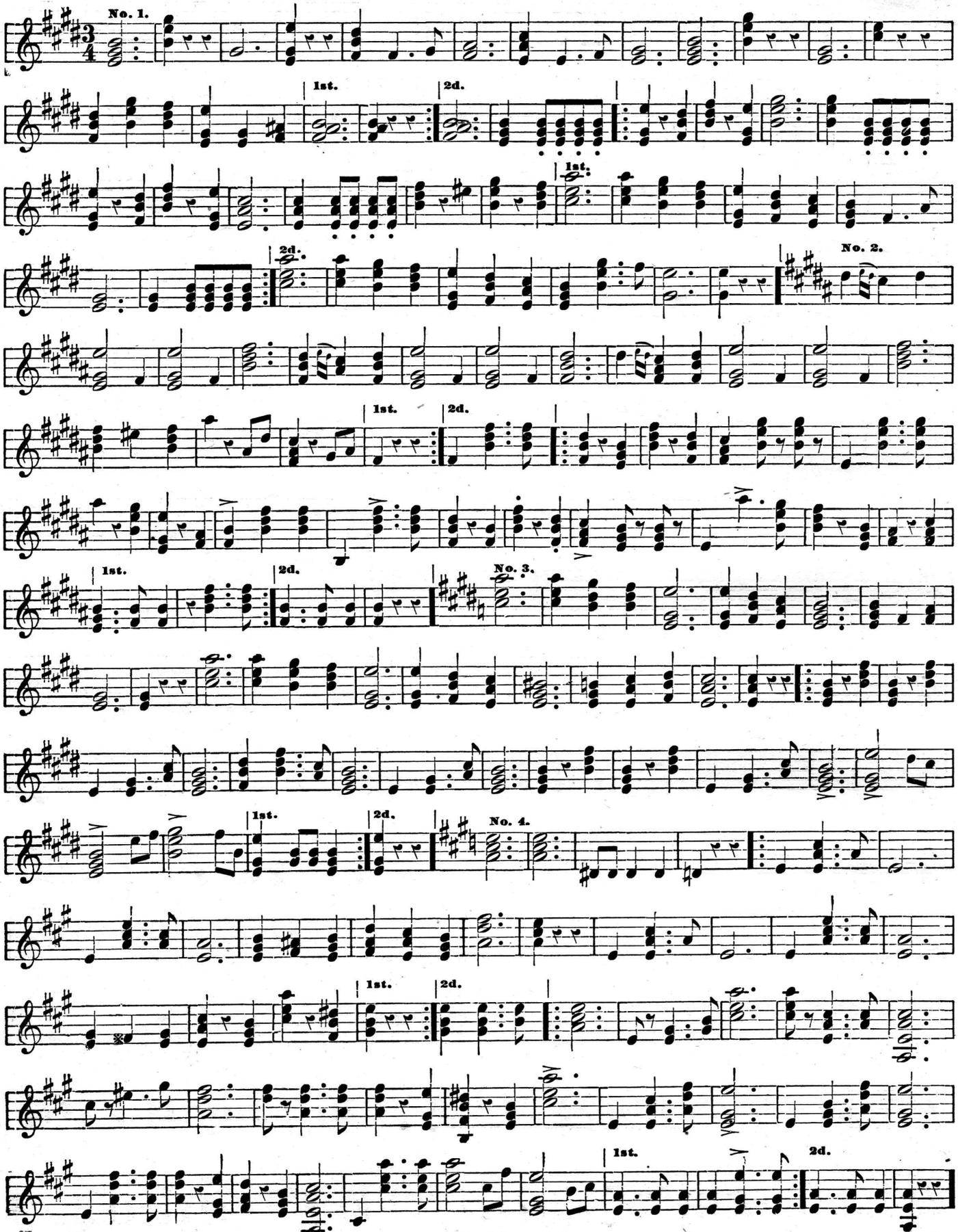

Brilliante.
1st.
2d.
Roll.
1st.
2d.
Roll.

FANTASTIC WALTZES.

ZIKOFF.



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No. 5.

1st. 2d. Roll.

THE CRICKET'S DANCE.

CHALLONER.

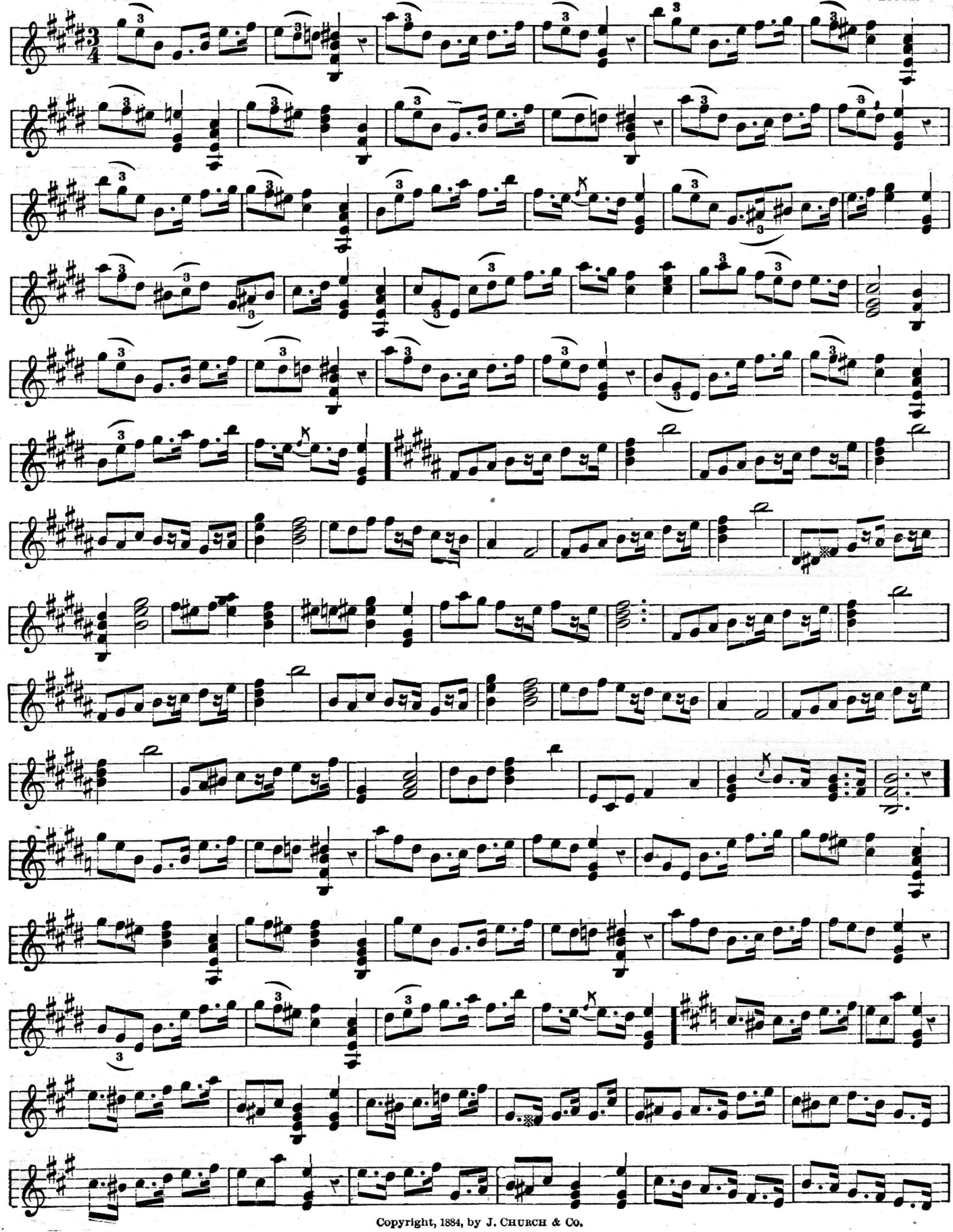
Fine.

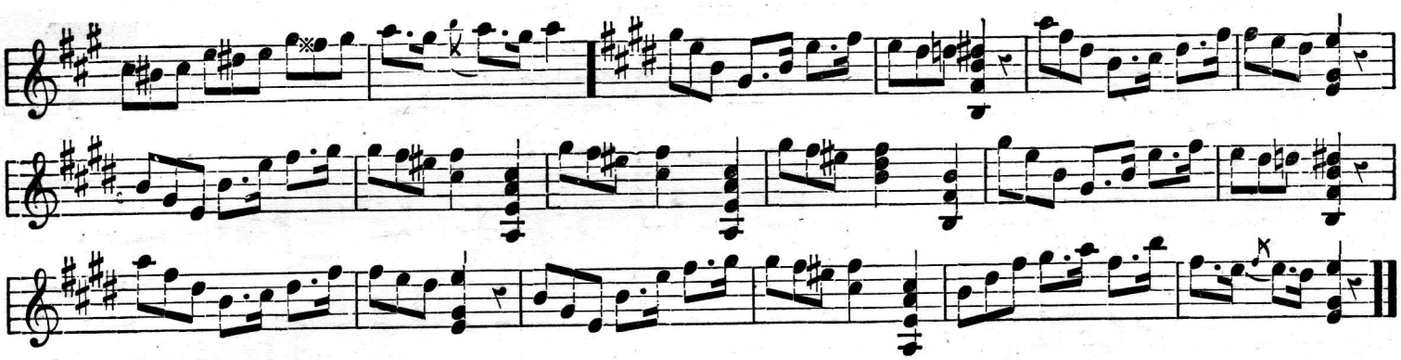
3d fret.

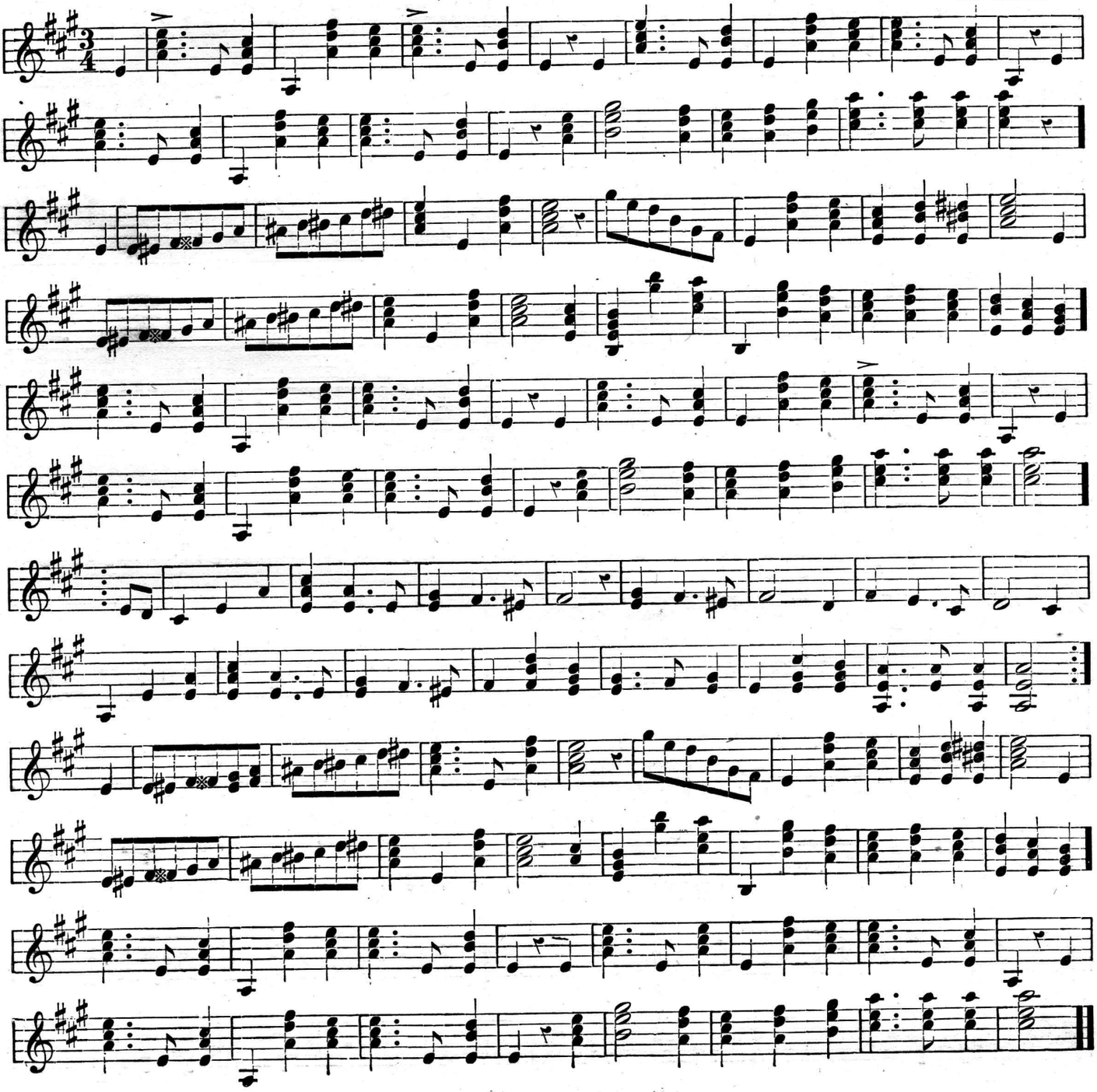
D. C. al Fine.

NEWPORT WALTZ.

SCOTT.



Copyright, 1884, by J. CHURCH & Co.

ALBIA WALTZ.

VAN GILDER.

THE SULTAN'S POLKA.

Introduction. Moderato. Polka. D'ALBERT.

D.C. Coda. 1st. 2d. Roll

ARTLESS GRACE WALTZ.

Tempo di Waltz. KOTHE.

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1st. 2d.

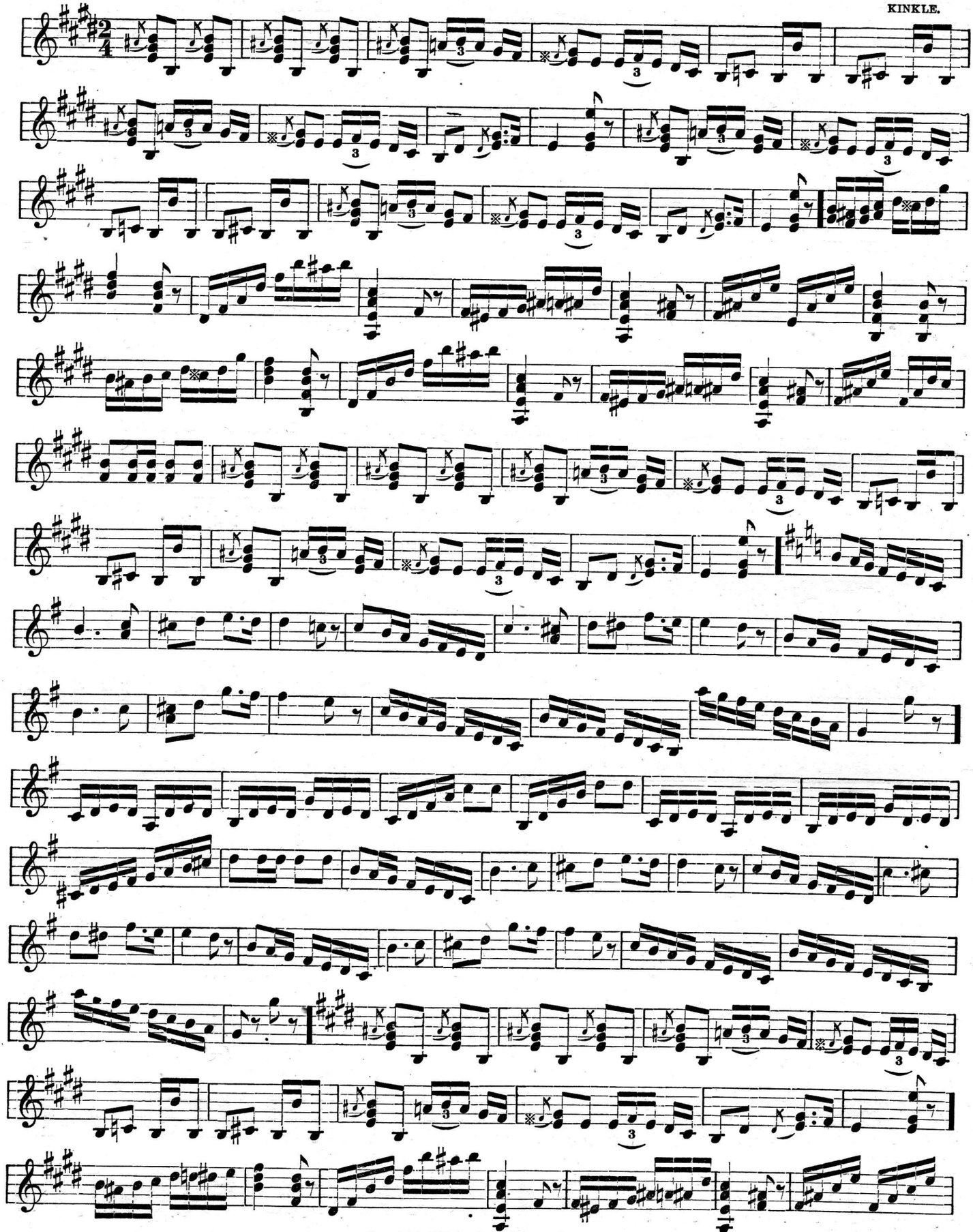
KITTIE AND LETTIE WALTZ.

M. B. GRAY.

Vivace.

FIDELITY.—POLKA ELEGANTE.

KINKLE.



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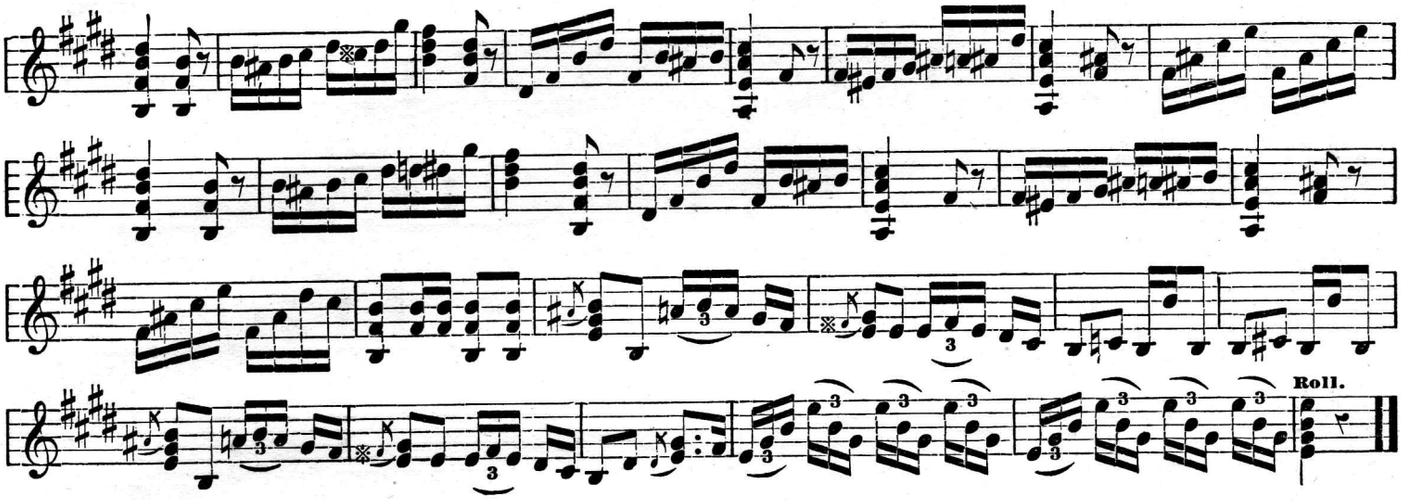
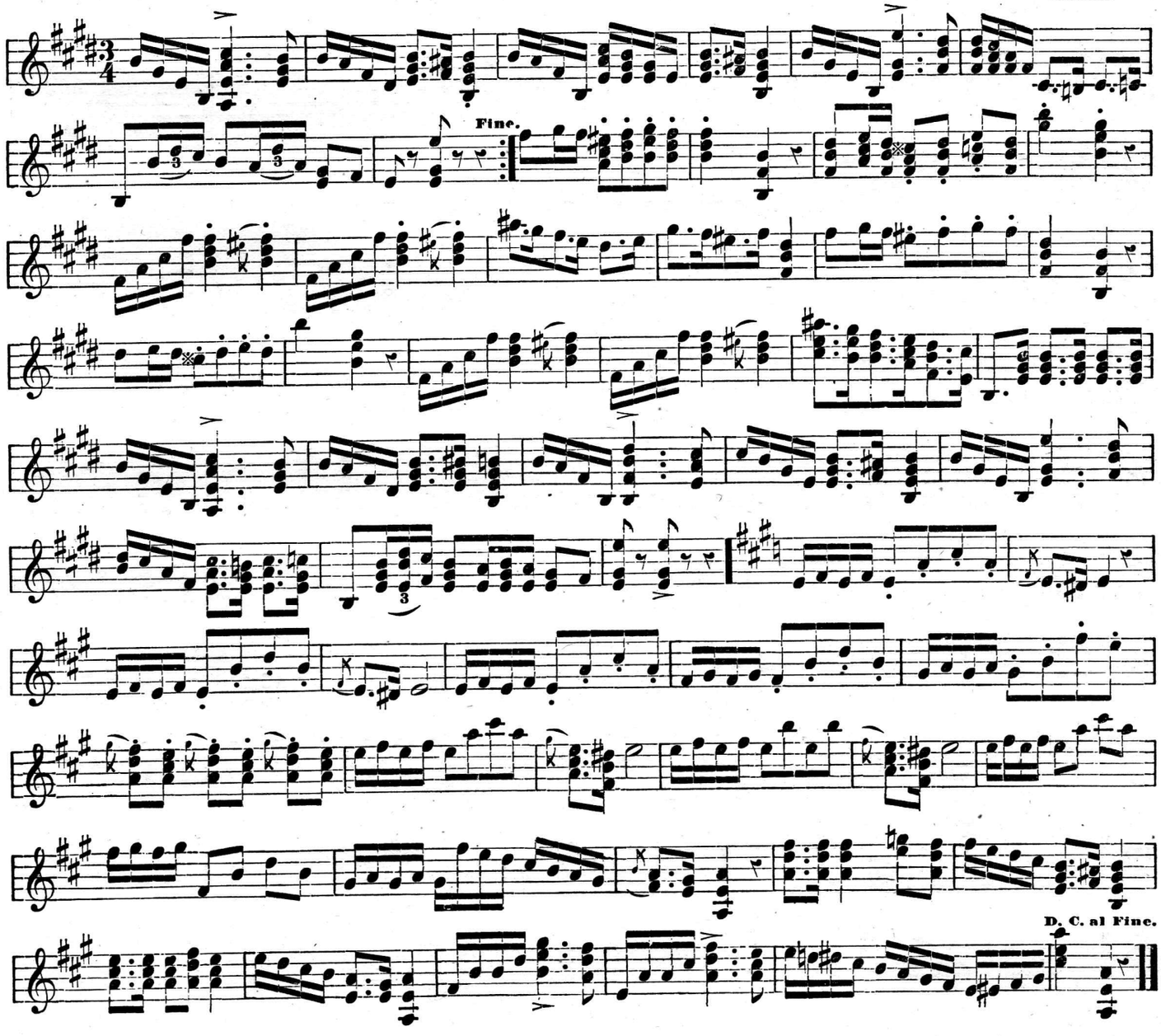
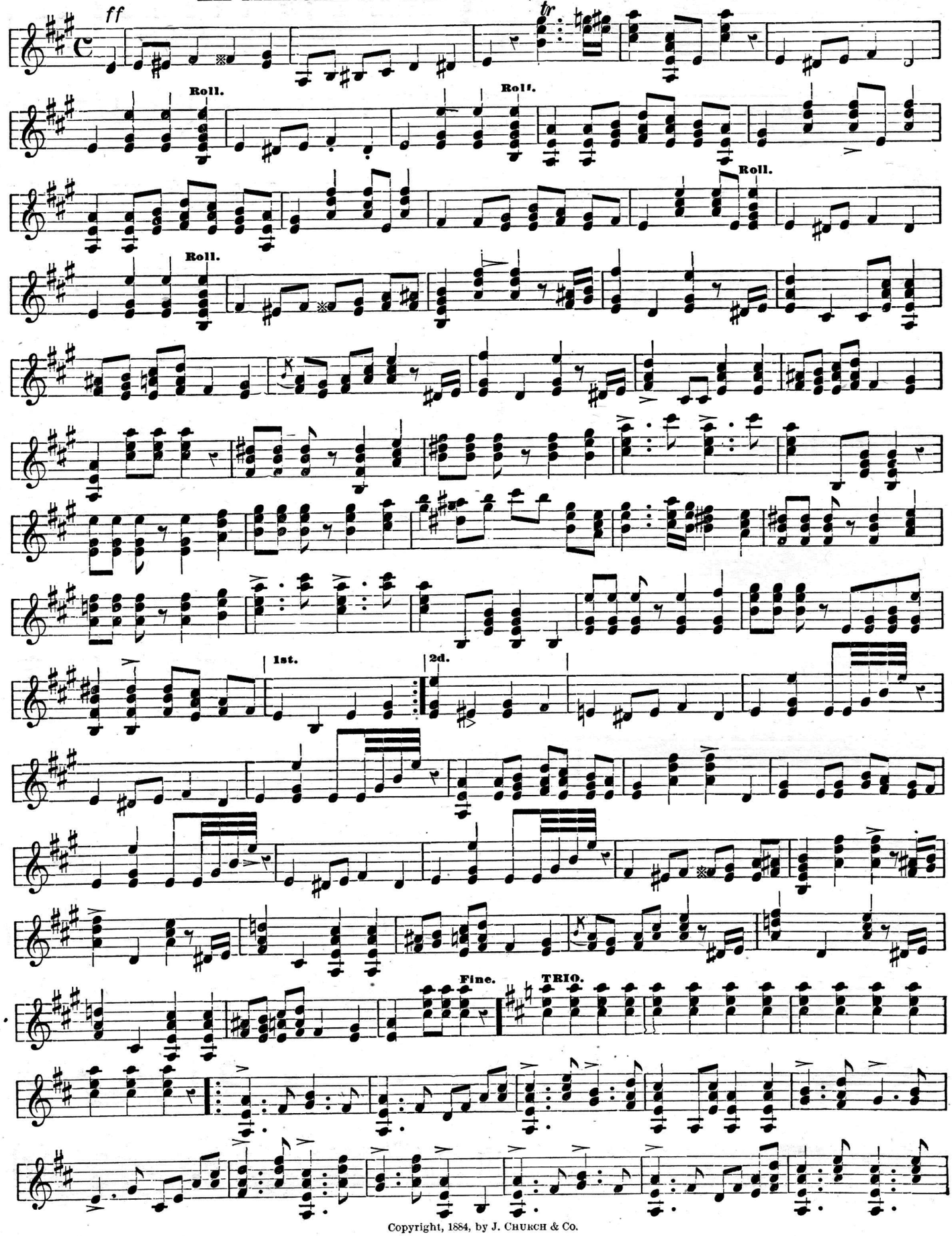

LA SINCERITE MAZOURKA.

KINKLE.

LA MARCHE DU DIABLE. (DEVIL'S MARCH.)

SUPPE.



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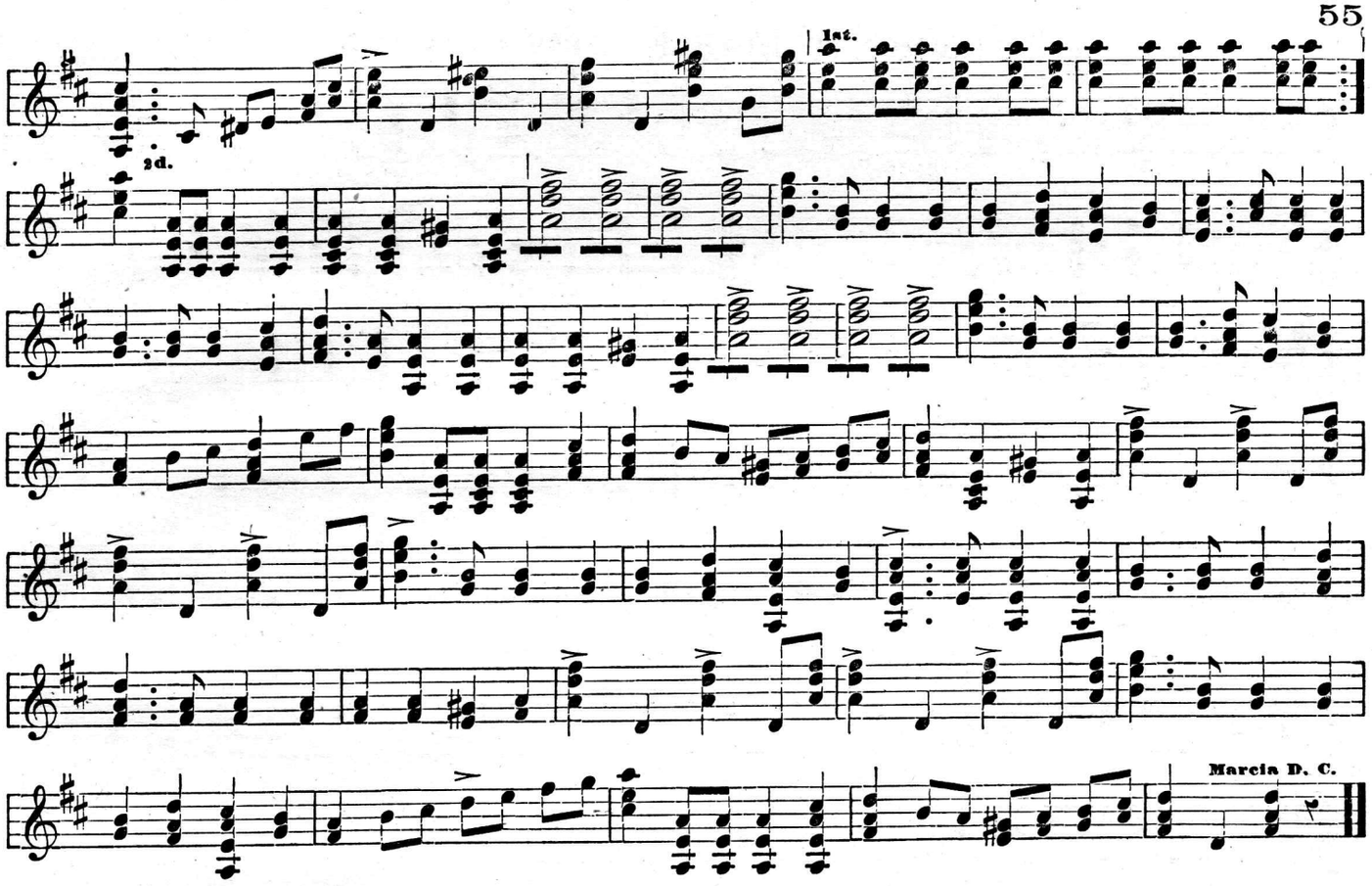
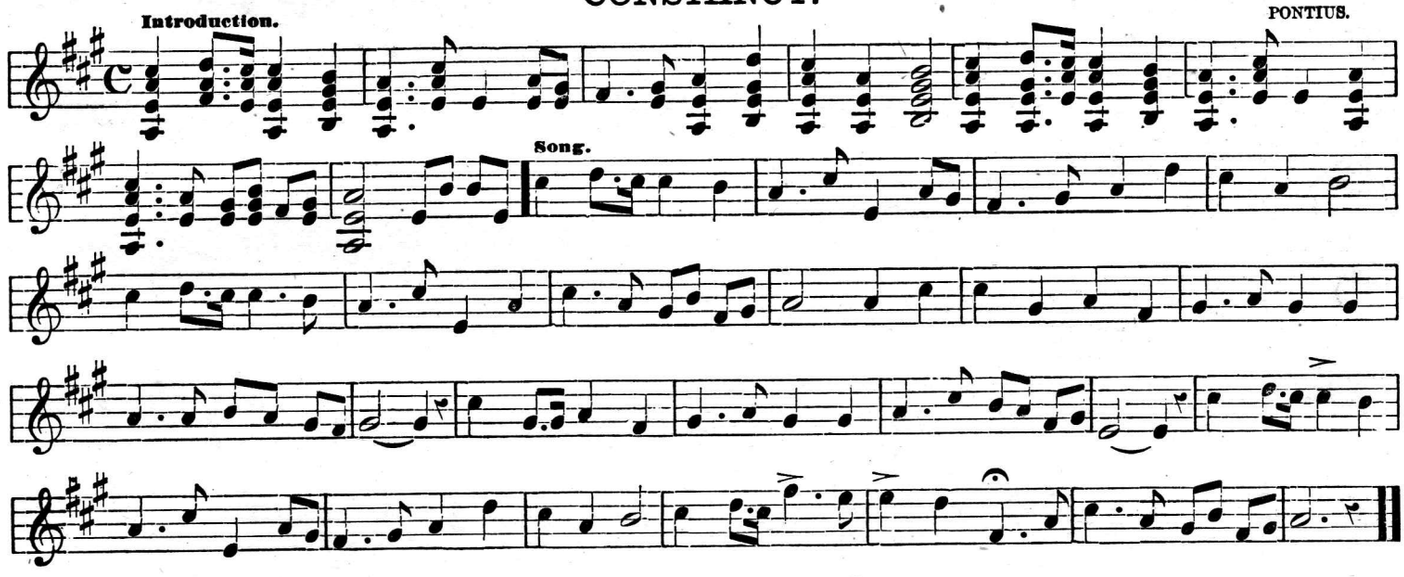
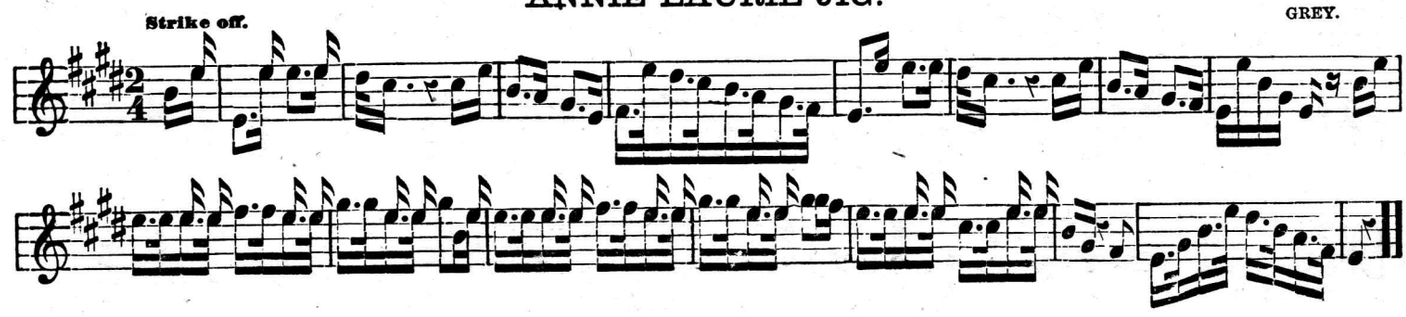
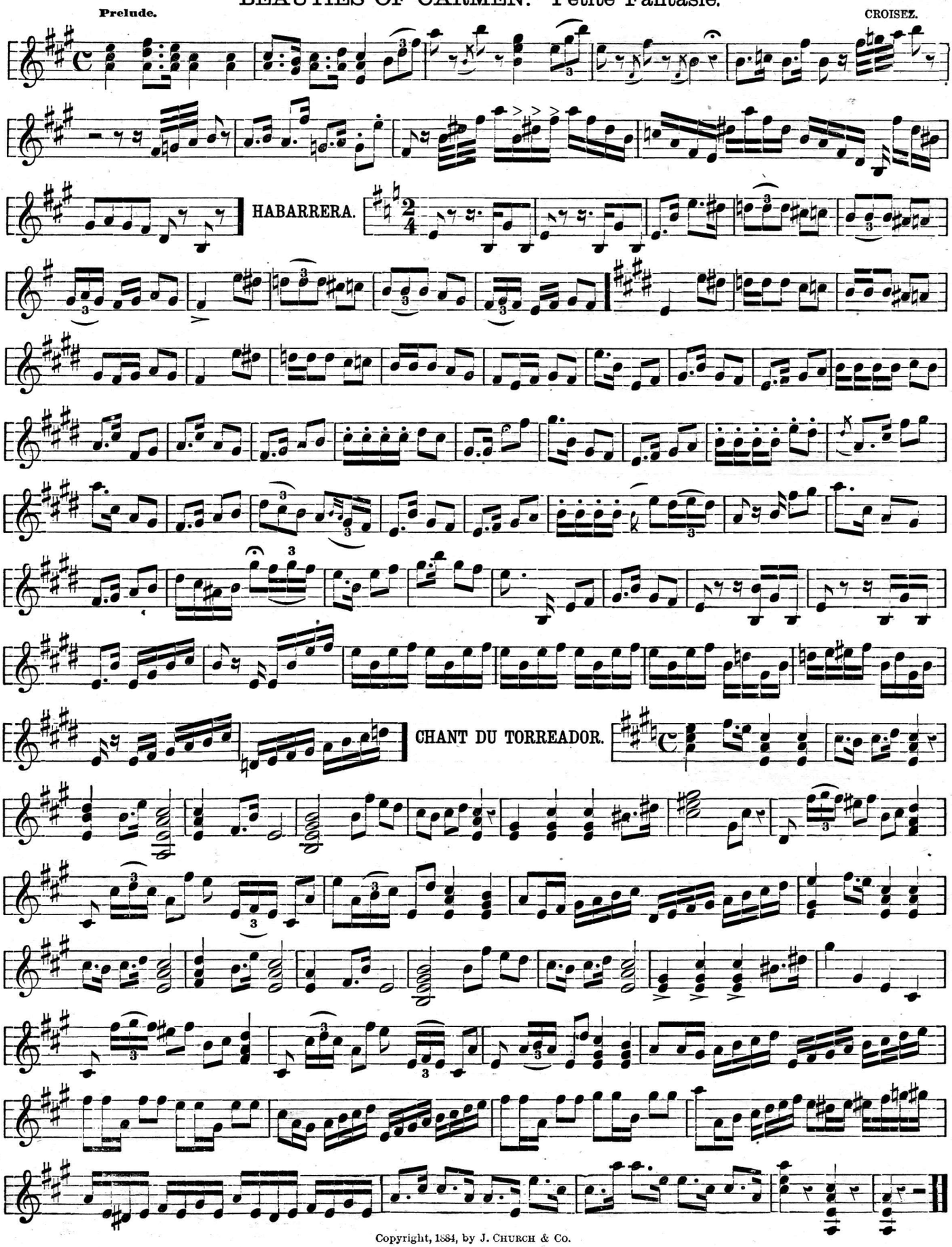

CONSTANCY.



ANNIE LAURIE JIG.

BEAUTIES OF CARMEN. Petite Fantasie.



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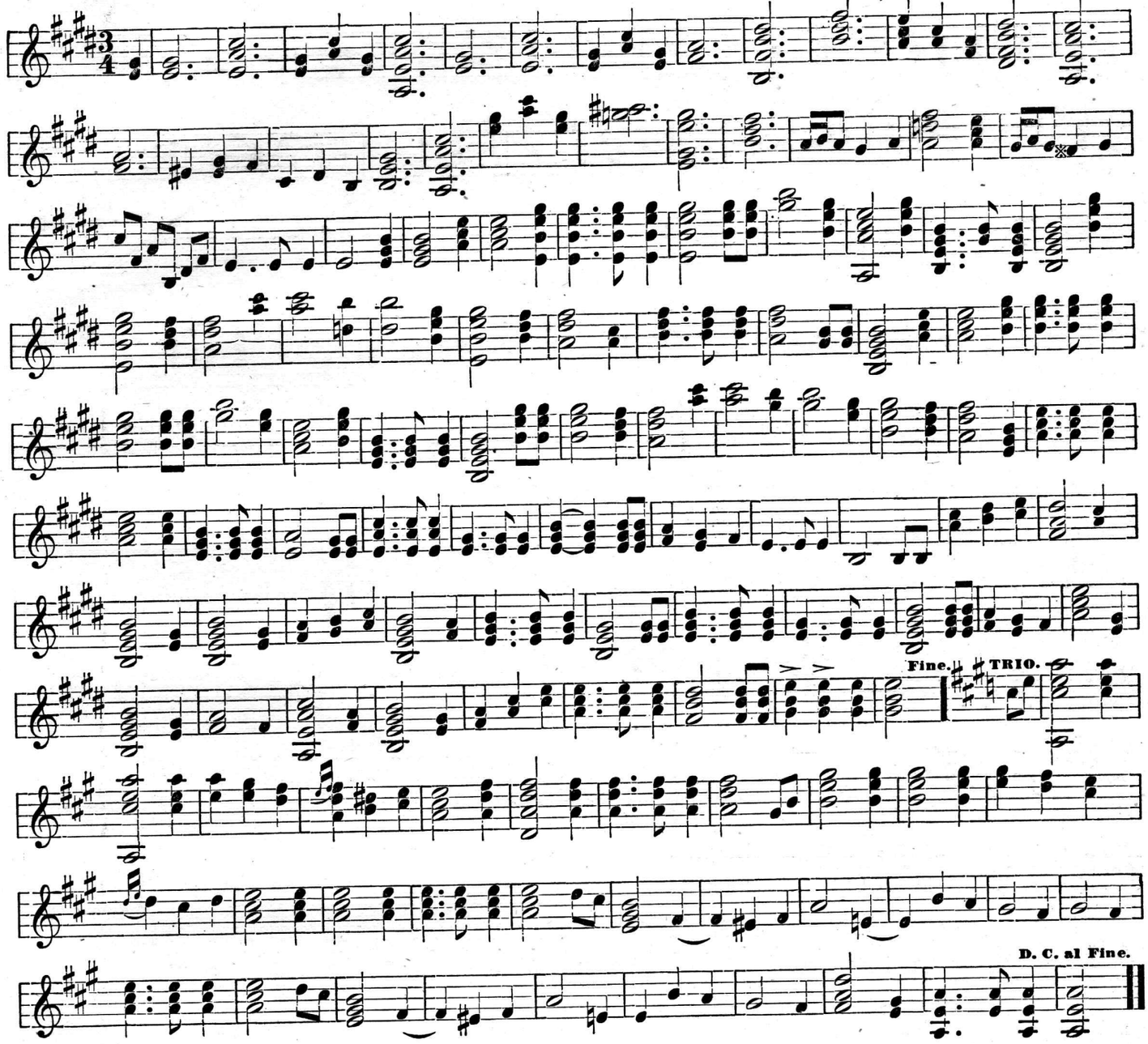
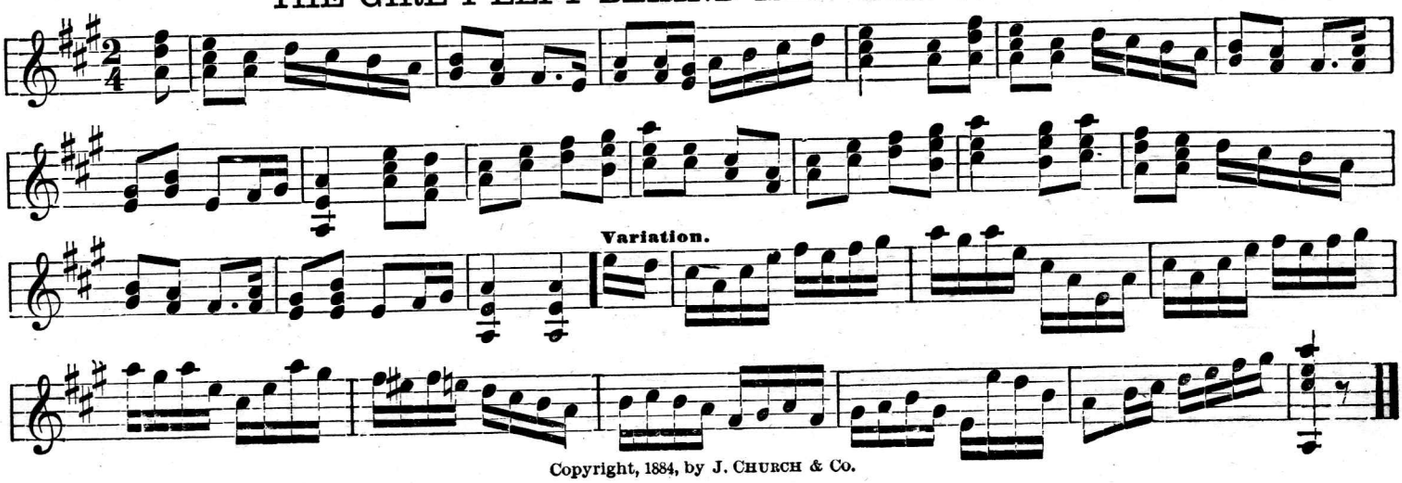
OLIVETTE WALTZ.

THE GIRL I LEFT BEHIND ME. With Variations.

SENIA,

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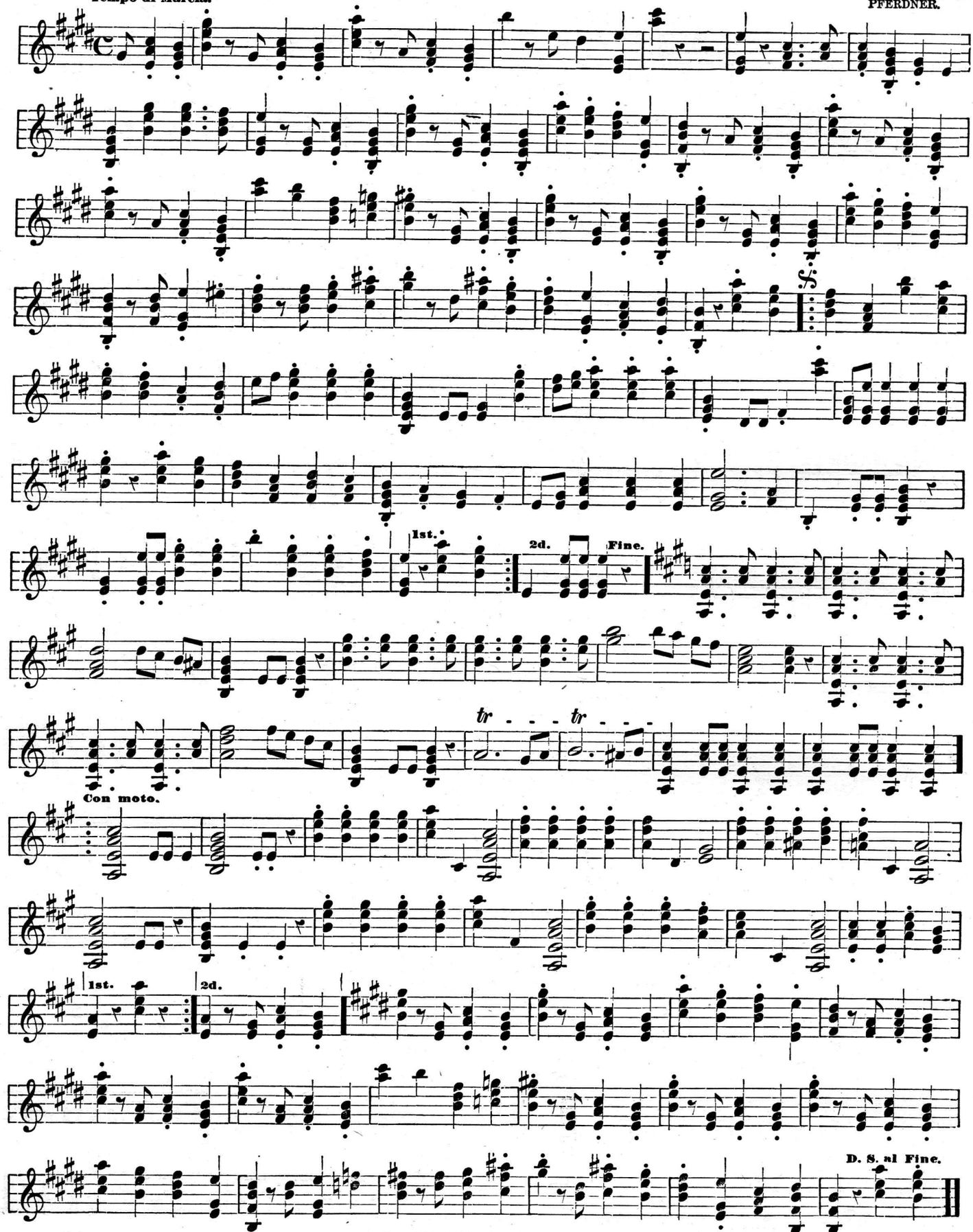
GEN. J. A. GARFIELD'S GRAND MARCH.

Tempo di Marcia.

PFERDNER.

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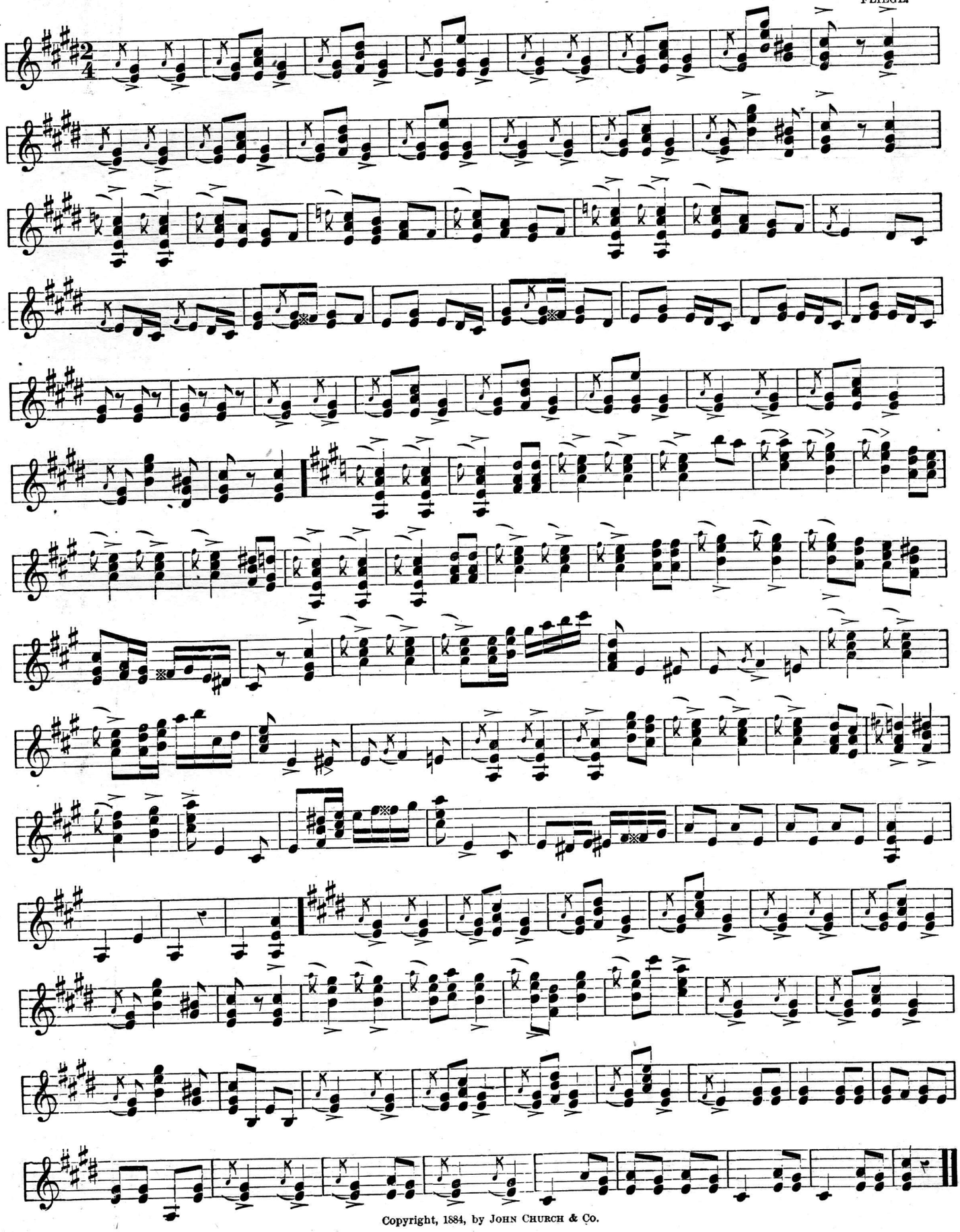
CHINESE SERENADE.

FLIEGE.



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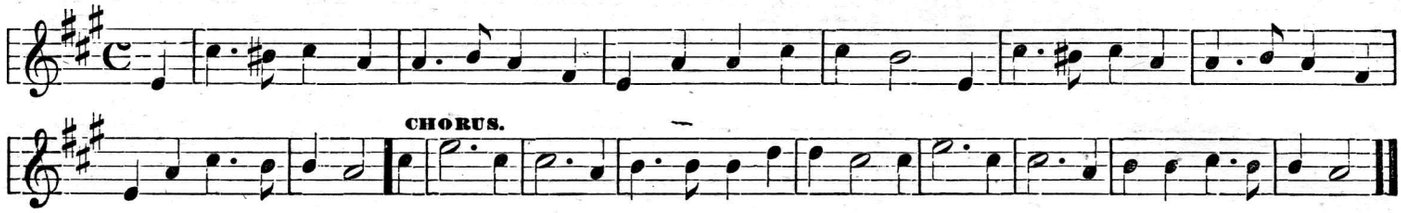
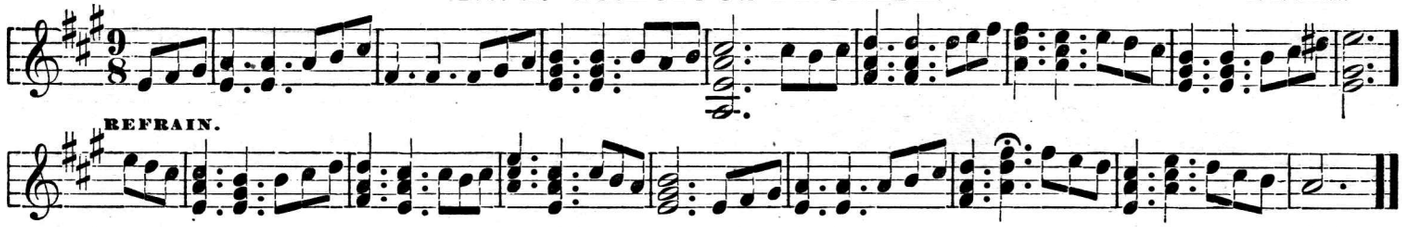
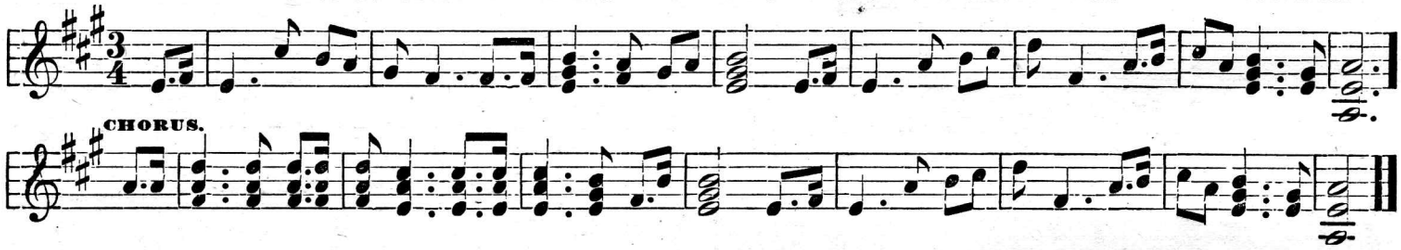
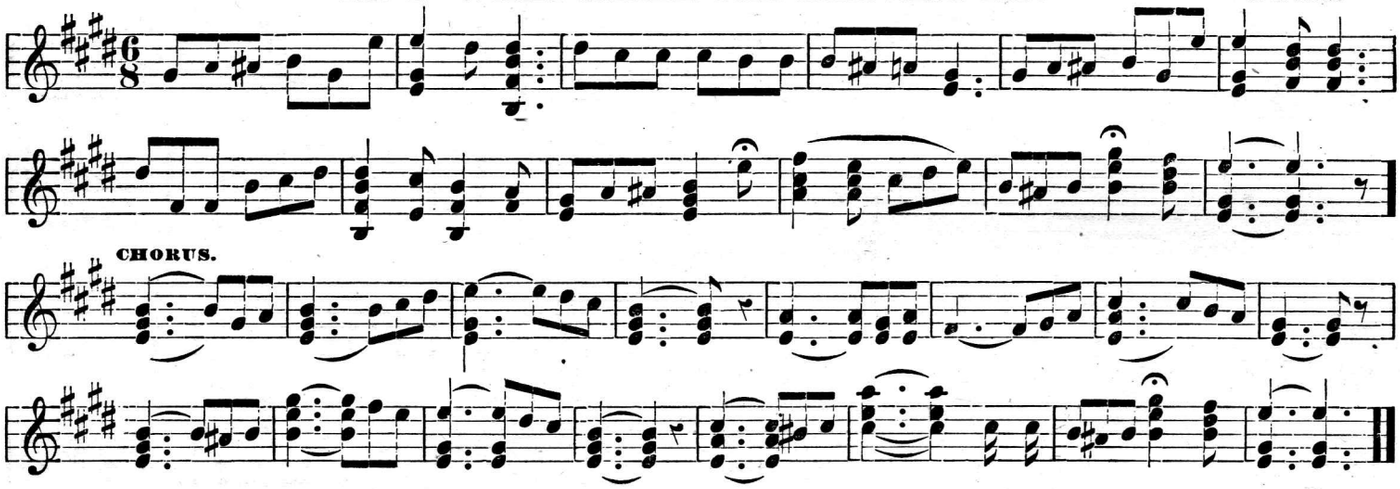
GOSPEL GEMS.

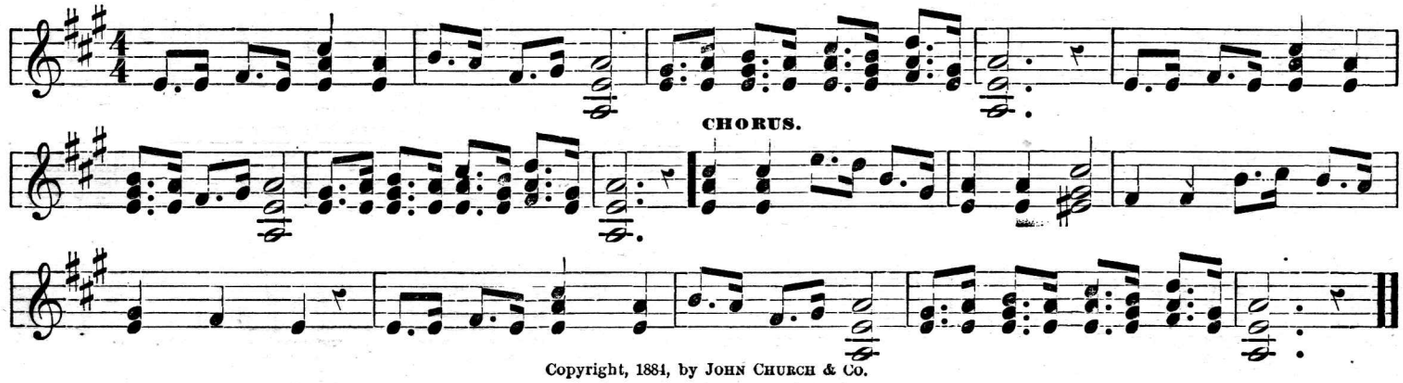
No. 1. WE'RE GOING HOME TO-MORROW.

P. P. BLISS.

No. 2. PRECIOUS PROMISE.

P. P. BLISS.

No. 3. LET THE LOWER LIGHTS BE BURNING.

P. P. BLISS.

No. 4. WHAT SHALL THE HARVEST BE?

P. P. BLISS.

No. 5. RING THE BELLS OF HEAVEN.

G. F. ROOT.

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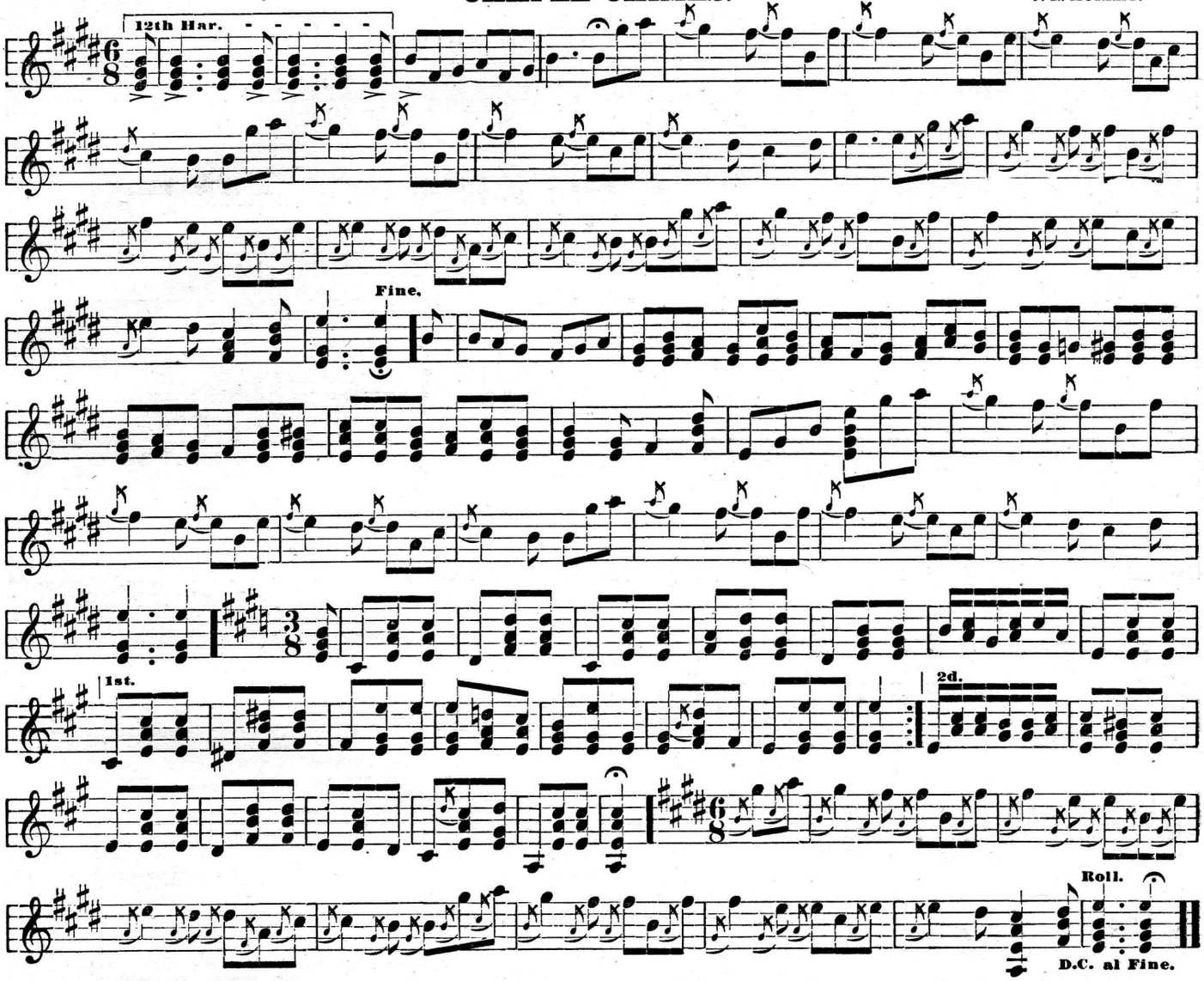
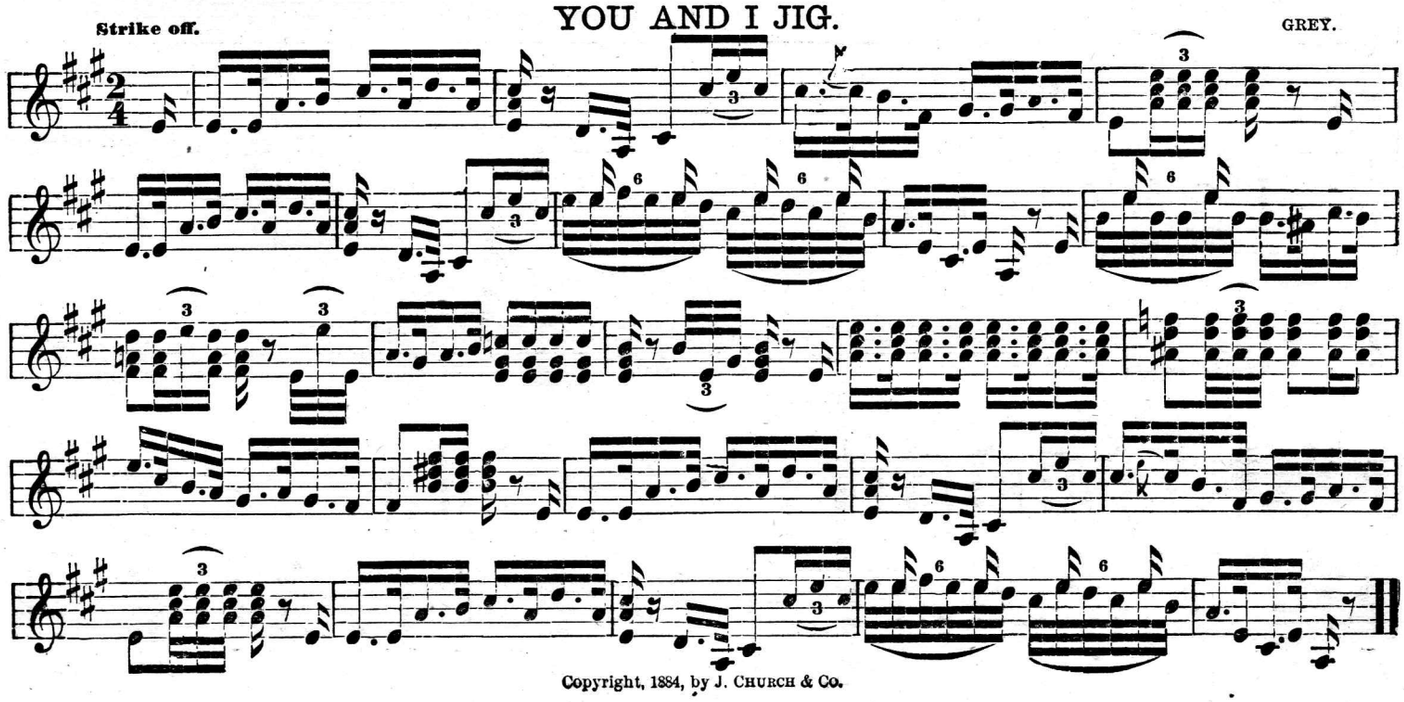
CHAPEL CHIMES.

J. R. MURRAY.

YOU AND I JIG.

GREY.

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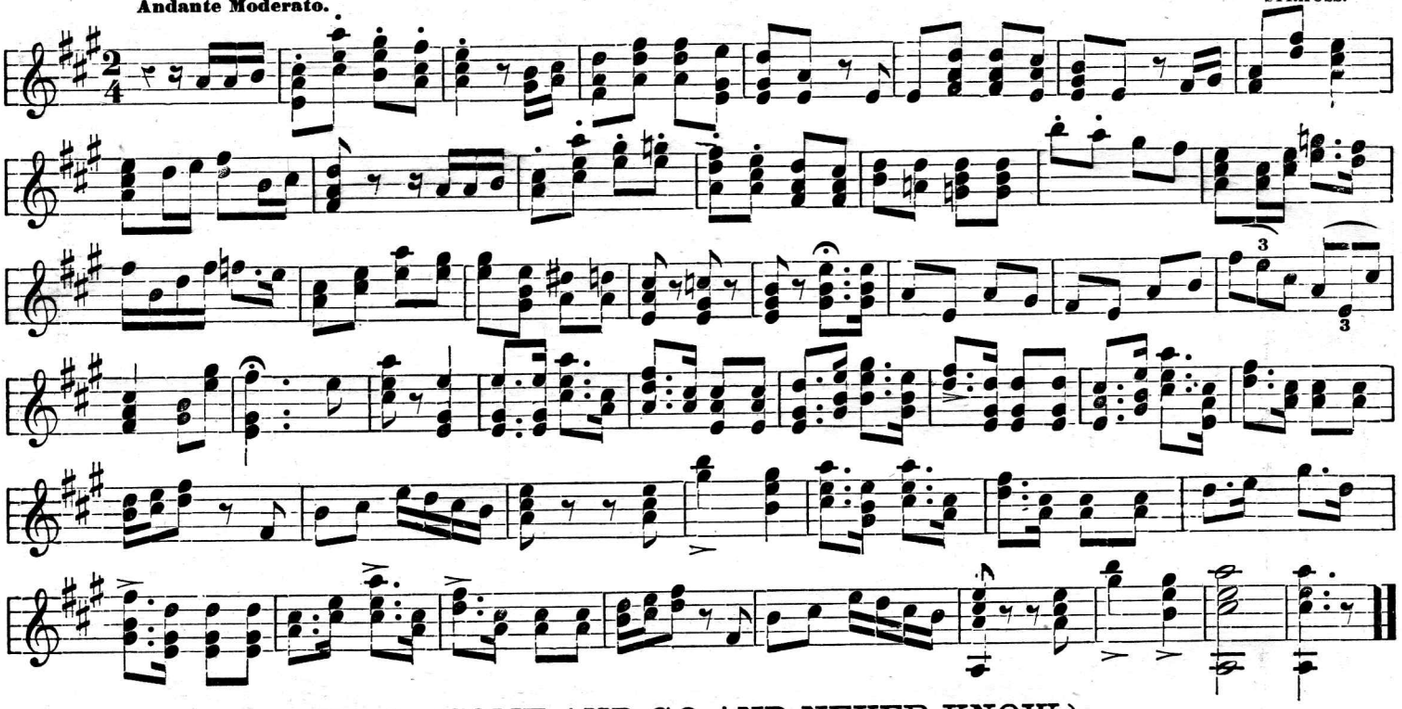
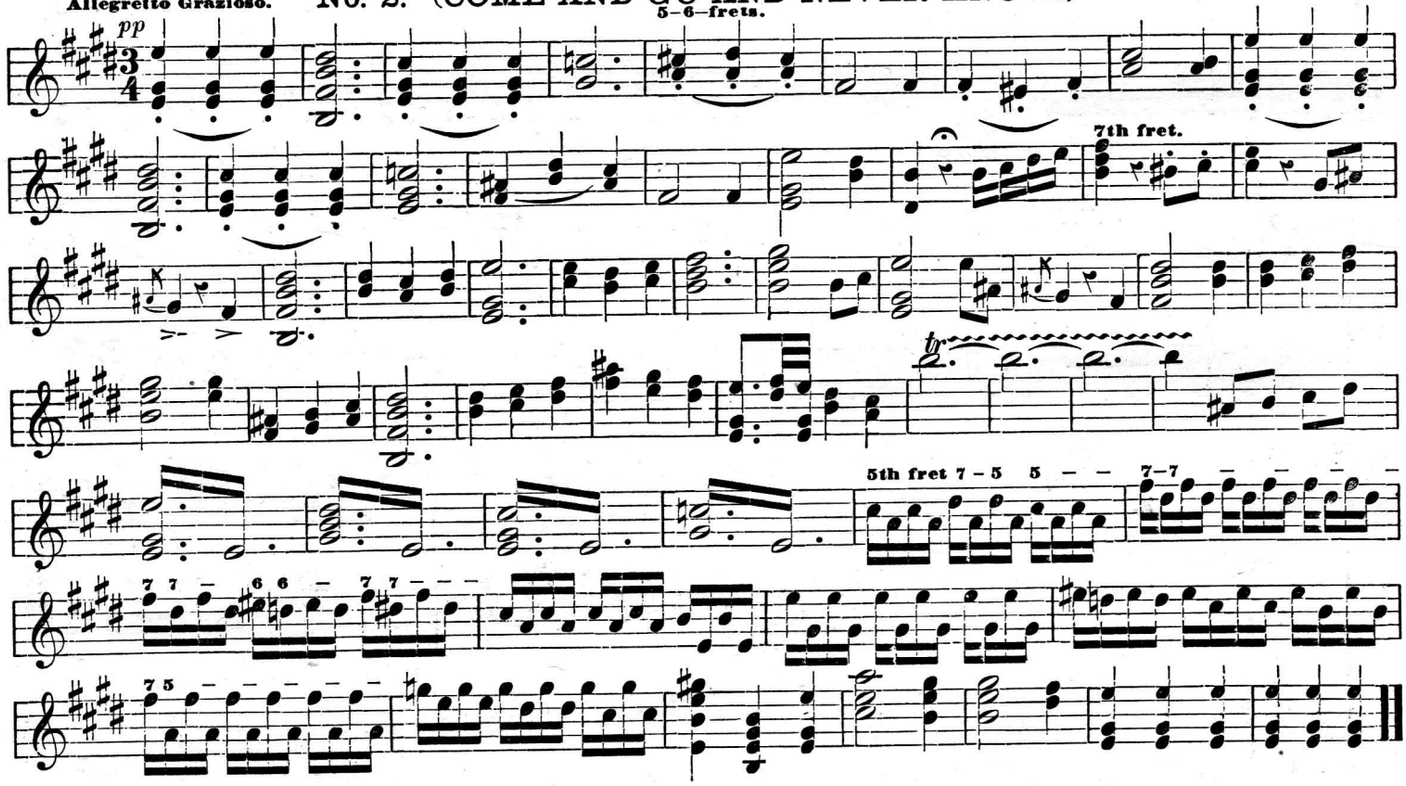
SELECTIONS FROM THE MERRY WAR.

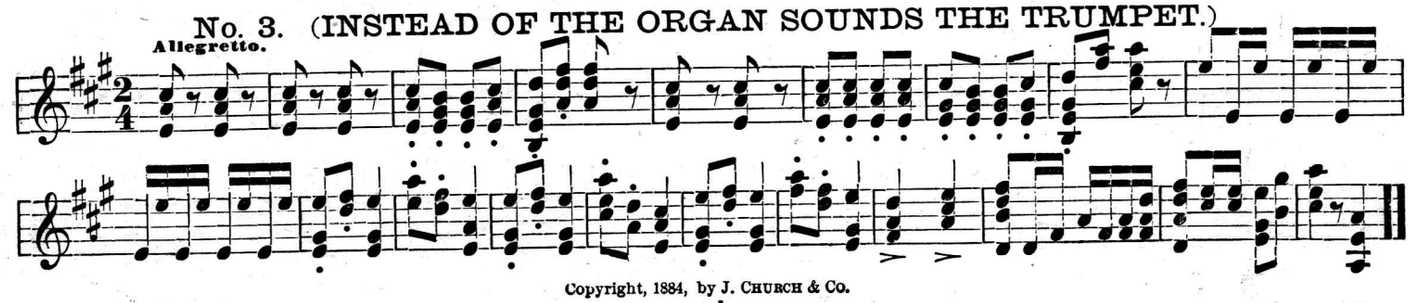
No. 1. (SO, YOU ARE AGITATED.)

Andante Moderato.

STRAUSS.

No. 2. (COME AND GO AND NEVER KNOW.)

Allegretto Grazioso.

No. 3. (INSTEAD OF THE ORGAN SOUNDS THE TRUMPET.)

Allegretto.



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BILLY PATTERSON. (Walk Around.)

PORTER.

Introduction.

Walk around.

Dance.

DIXIE. (Embellished.)

SENIA.

Allegro.

1st.

2d.

OLD ZIP COON.

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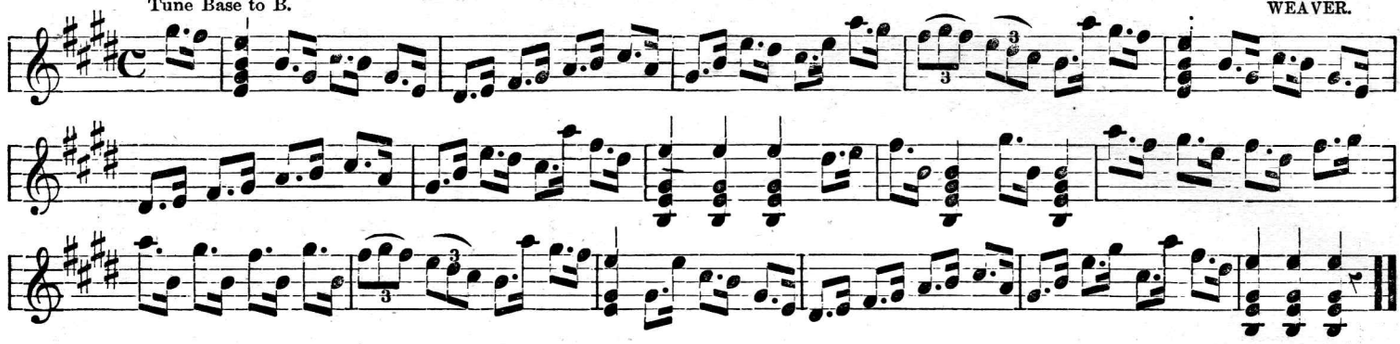
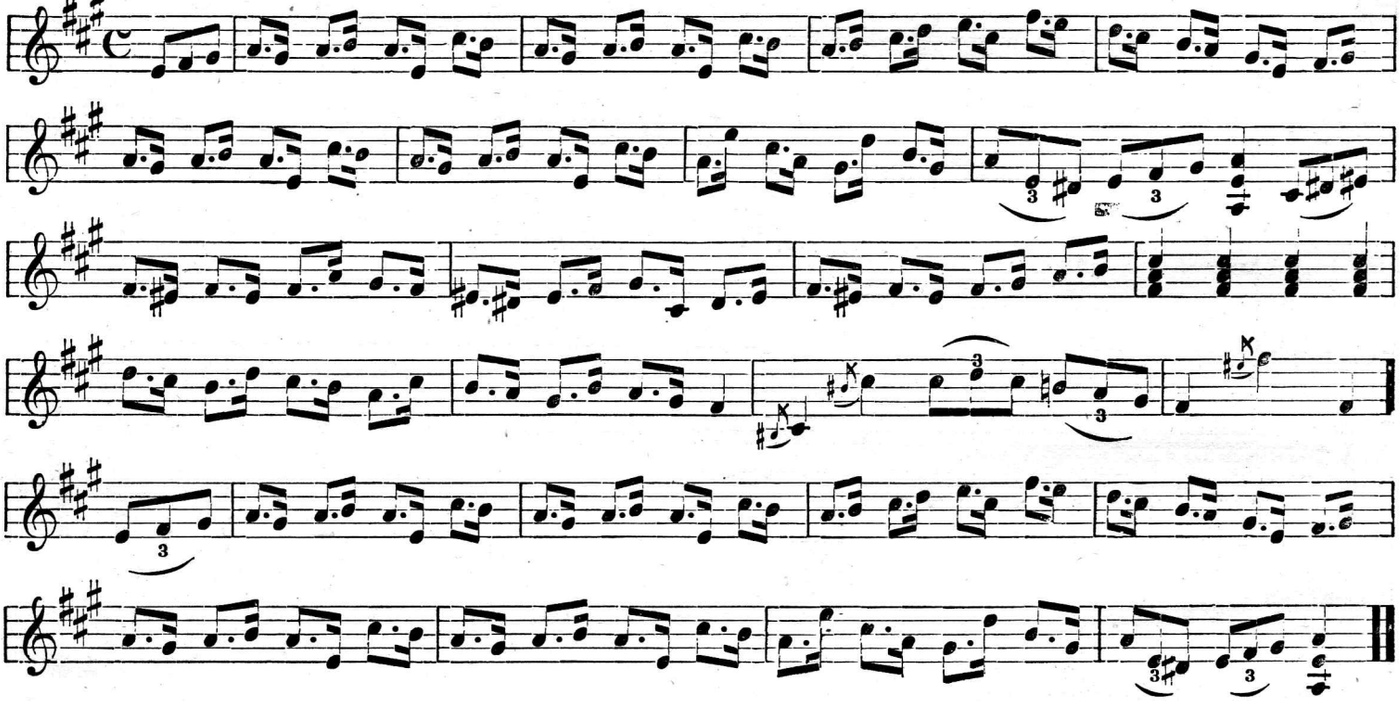
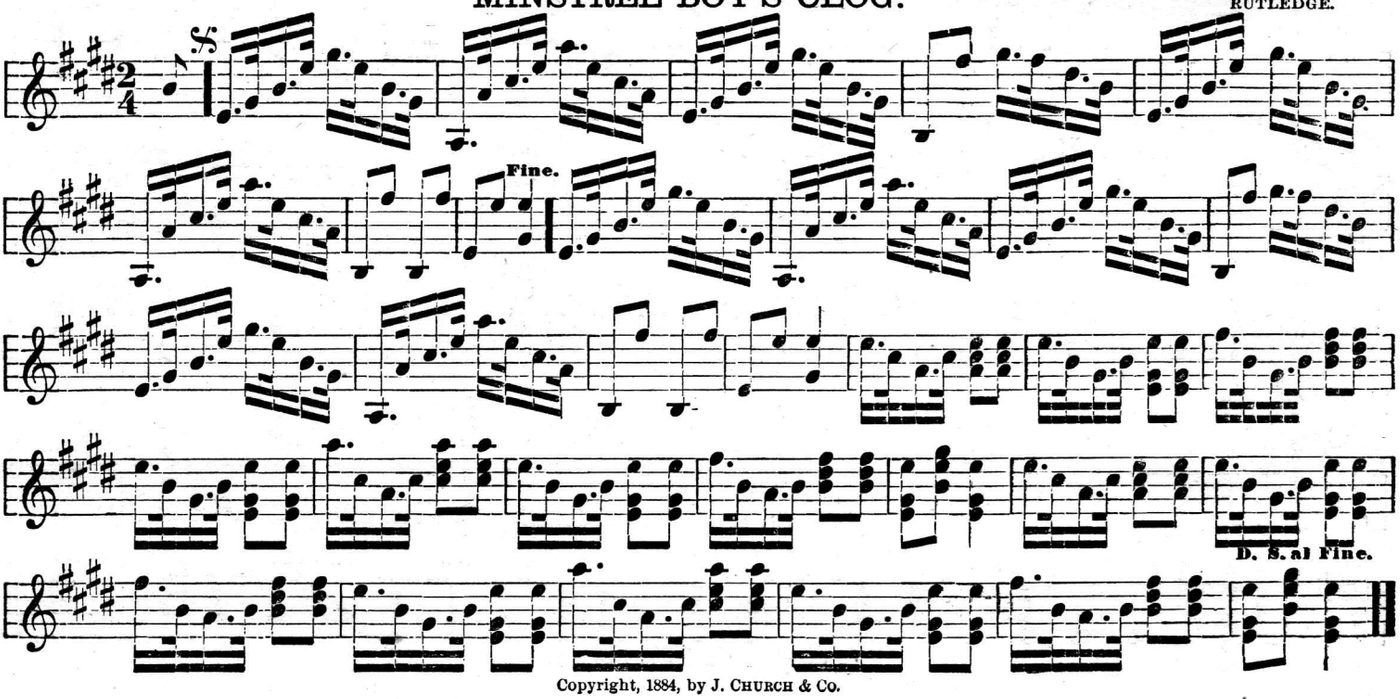
ROMANY RYE. Hornpipe No. 1.

Tune Base to B.

WEAVER.

No. 2.

MINSTREL BOY'S CLOG.

RUTLEDGE.



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ONLY A PANSY BLOSSOM.

FRANK HOWARD.

INTRODUCTION. Lively.

SONG. Tempo Waltz.

Voice.

Ah! . . . . . 'Tis on - ly a pan - sy blos - som, . .

p Banjo. p

. . . . On - ly a with-ered flower, . . . Yet to me far dear - er . .

. . . . Than all in earth's fair bower; . . . Bring-ing me back the June-time . .

. . . Of a sum - mer long a - go, ... The fair - est, sun-ni - est sum - mer . .

. . . . That I shall ev - er know. . . Oft from this pale, dead blos - som . .

. . . . I see a fair face start, ... A face like a sweet wild flow - er . .

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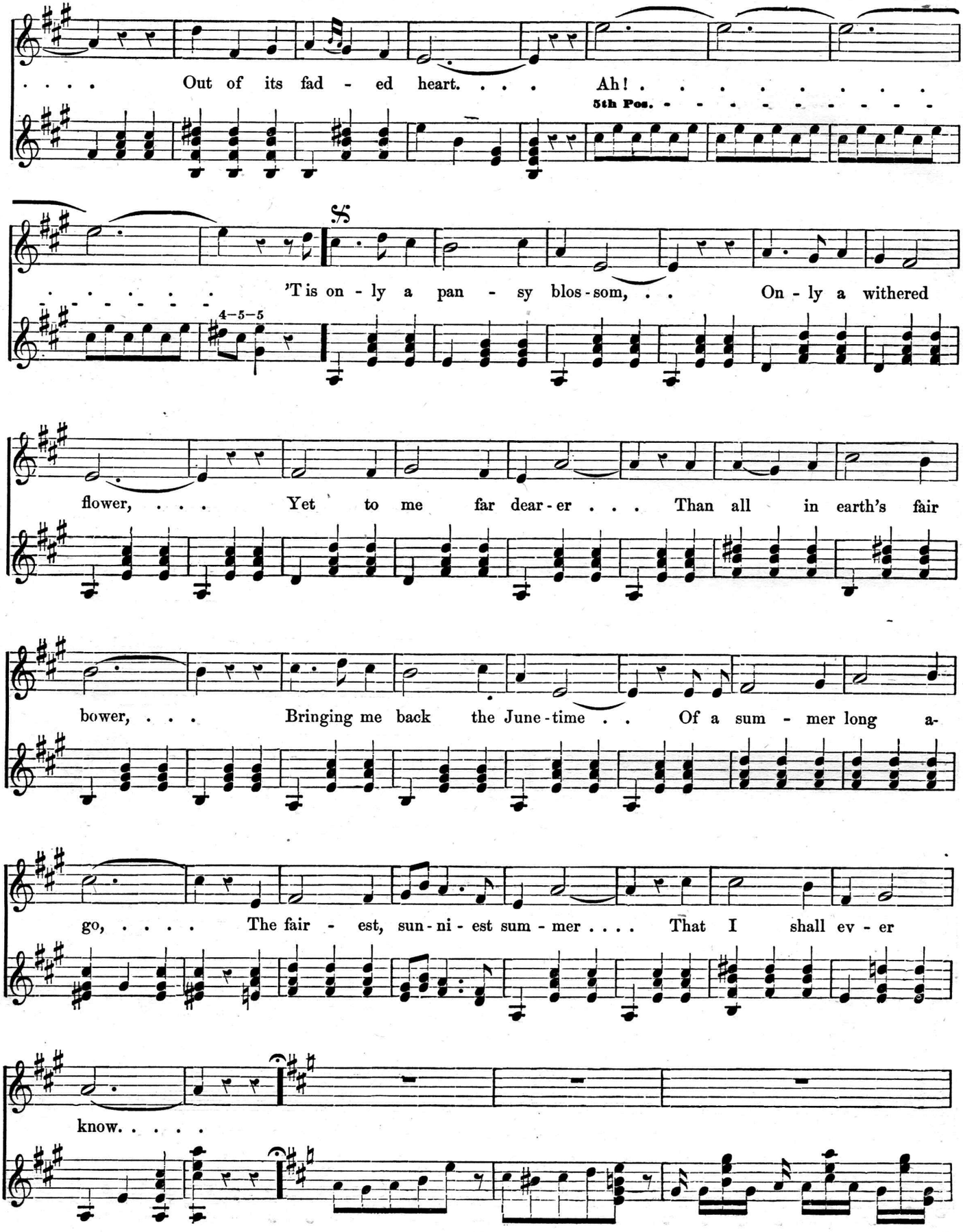
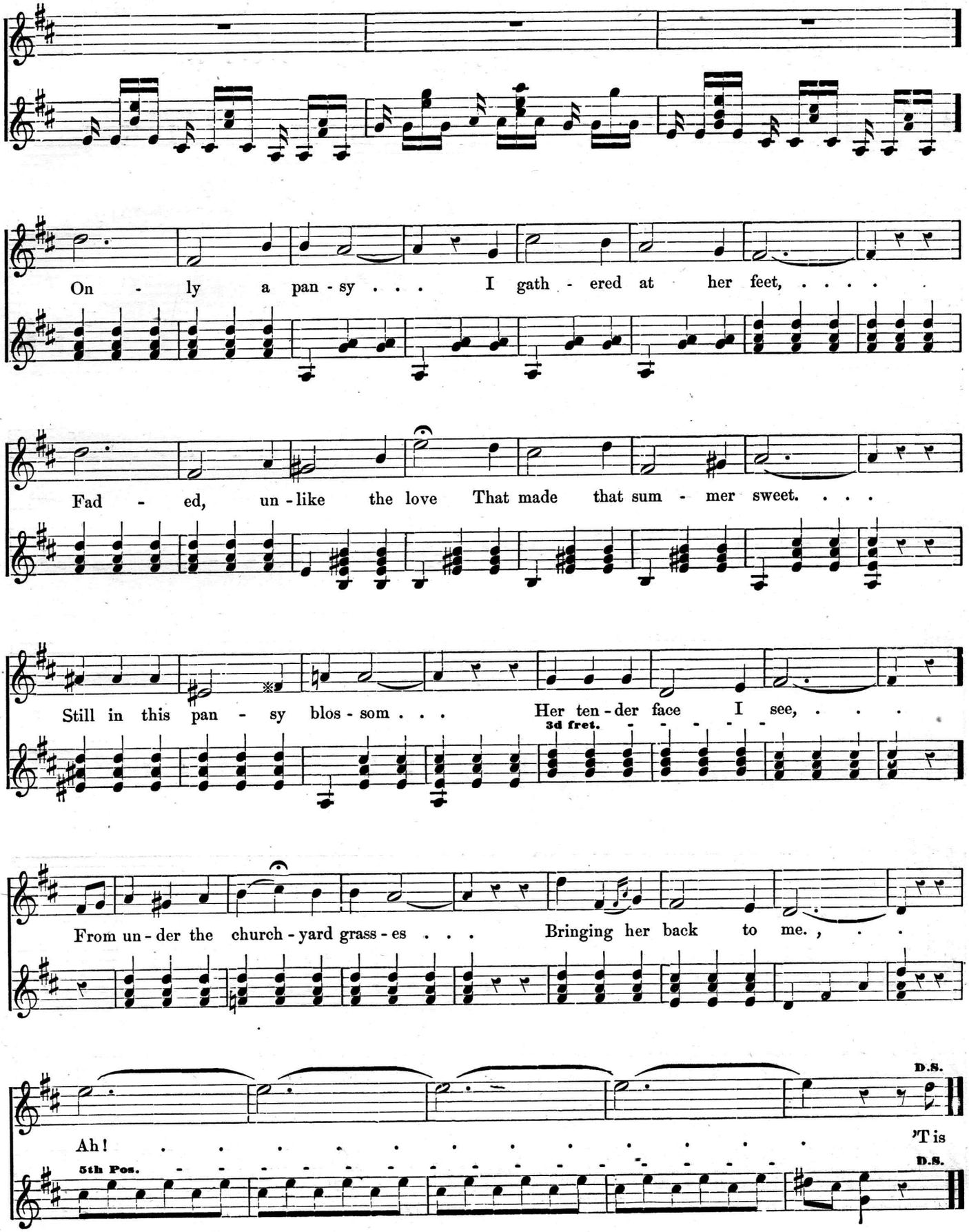
ONLY A PANSY BLOSSOM. Continued.

. . . . Out of its fad - ed heart. . . . Ah! . . . . . .
5th Pos. - - - - - - - - - -
. . . . . 'T is on - ly a pan - sy blos - som, . . On - ly a withered
4–5–5
flower, . . . Yet to me far dear - er . . . Than all in earth's fair
bower, . . . Bringing me back the June - time . . Of a sum - mer long a-
go, ... The fair - est, sun - ni - est sum - mer . . . . That I shall ev - er
know. . . . .

ONLY A PANSY BLOSSOM. Concluded.

On - ly a pan - sy . . . I gath - ered at her feet, ...
Fad - ed, un - like the love That made that sum - mer sweet. . . .
Still in this pan - sy blos - som . . . Her ten - der face I see, . . .
3d fret.
From un - der the church - yard grass - es . . . Bringing her back to me. , . .
D.S.
Ah! . . . . . 'T is
5th Pos.
D.S.

OH, TAKE ME WHERE THE BIRDIES DWELL.

NEIL GREY.

Introduction. Moderato.

Voice.

1. Oh, take me where the bird - ies dwell, Where oft with Georgie dear, I've sat beneath a
2. How time would flit by in those woods Be - side my Georgie dear, En - chant - ed with the
3. Tho' leagues of riv-ers, hills and dales Lie 'tween us, Georgie dear, My beat - ing heart with

Banjo.

shad - y tree, Where runs a brook - let clear; No sun - shine seems so cheer - ful here, No
bird - ies song Car - ol - ing sweet - ly near. They'd light up-on a ti - ny branch, Then
rapt - ure tells Your spi - rit's ev - er near. But soon I hope we'll meet, sweet love, And

moments pass as well, Oh, take me to the wild, wild woods, Where chirping birdies dwell.
skip from tree to tree, And seemed to un - der - stand the vows Breathed by my love and me.
then a - gain I'll tell My love to you in those wild woods Where chirping birdies dwell.

CHORUS.

Oh, take me where the bird - ies dwell, Where oft with Georgie dear, I've sat beneath a

shad - y tree, Where runs a brooklet clear.

Coda.

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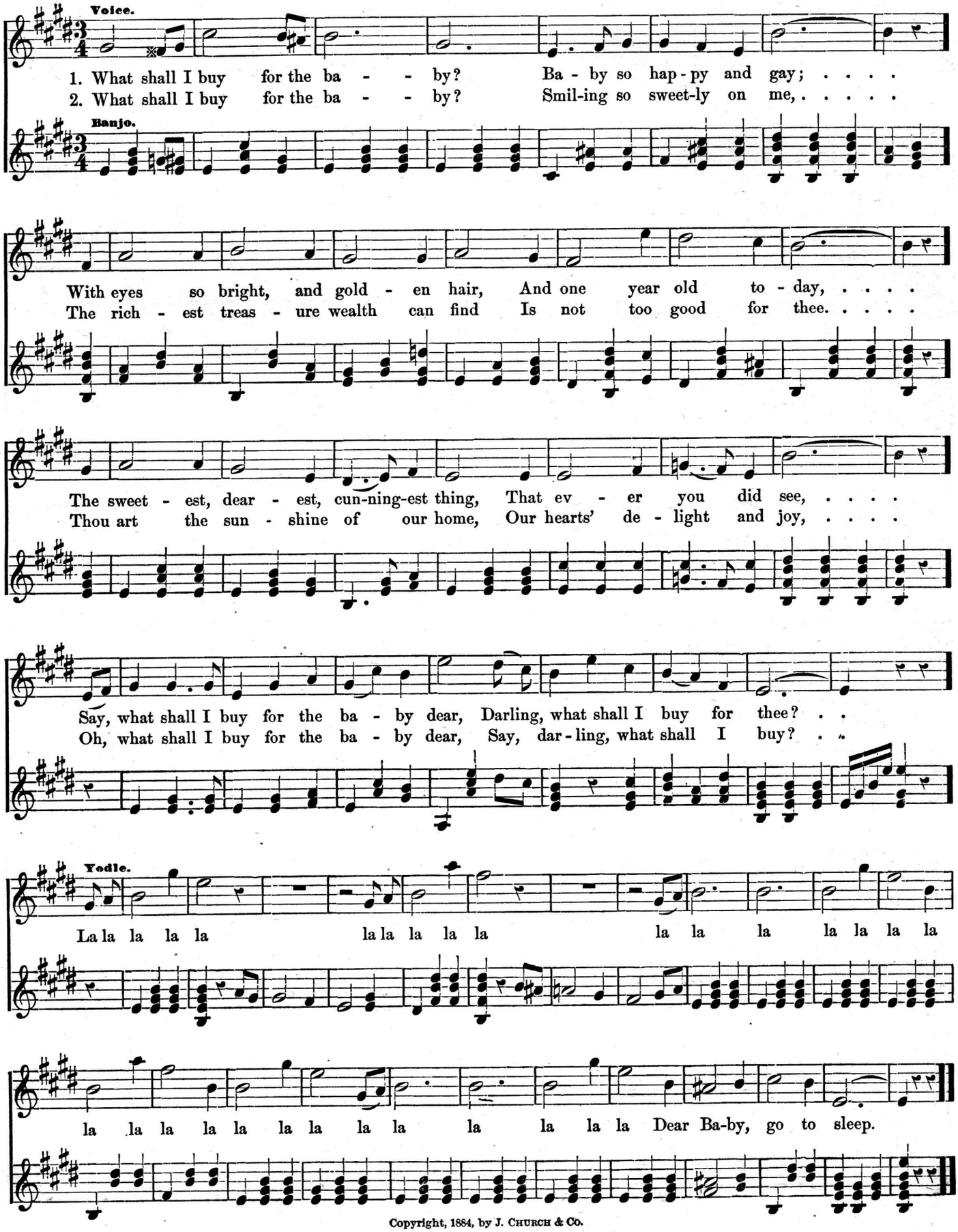
WHAT SHALL I BUY FOR THE BABY?

SWEENEY.

Voice.
1. What shall I buy for the ba - - by? Ba - by so hap - py and gay; . . . .
2. What shall I buy for the ba - - by? Smil-ing so sweet-ly on me, ...
Banjo.
With eyes so bright, and gold - en hair, And one year old to - day, ...
The rich - est treas - ure wealth can find Is not too good for thee. . . . .
The sweet - est, dear - est, cun-ning-est thing, That ev - er you did see, ...
Thou art the sun - shine of our home, Our hearts' de - light and joy, ...
Say, what shall I buy for the ba - by dear, Darling, what shall I buy for thee? . .
Oh, what shall I buy for the ba - by dear, Say, dar - ling, what shall I buy? . .
Yodle.
La la la la la la la la la la la la la la la la la
la la la la la la la la la la la la Dear Ba-by, go to sleep.

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OLE CHLOE AN' ME.

GEO. GRAY.

Introduction.

Voice.

1. We'se al - most to de shore ob time, We'se marching on, ole Chloe an me, An' soon we'll cross de
2. Dese hands hab picked de cot - ton ball, An' hoed de corn an' ta - toes too, But now we're al - mos'
3. De glo - ry shines a - round us now, Ole Chloe an' me am al - mos' dar, We'll kneel a - round the

Banjo.

dark, deep stream, An' wid de hap - py an - gels be. Den glo - ry, glo - ry, we am a' com-in', Pre-
frou' our toil, We'se goin up home to die no mo. Den glo - ry, glo - ry, we am a' com-in', We
throne an' bow Our heads in meekness, joy an' prar. Den glo - ry, glo - ry, we am a' com-in', Ole

par' de way for us to come, We see de rib - ber just a - head, Ole Chloe an' me am almos' home.
see de light up in de sky, An' hap-py an - gels watching us A clim - in' up de bye-an'-bye.
Chloe an' me am tod - lin' on, Just clar de track an' gib us room, We'll soon be gathered dar at home.

Chorus.

Den glo - ry, glo - ry, we am com - in', Pre - par' de way for Chloe an' me, We're

goin' to join de Heben - ly an - gels, An' wid dem an - gels al - ways be.

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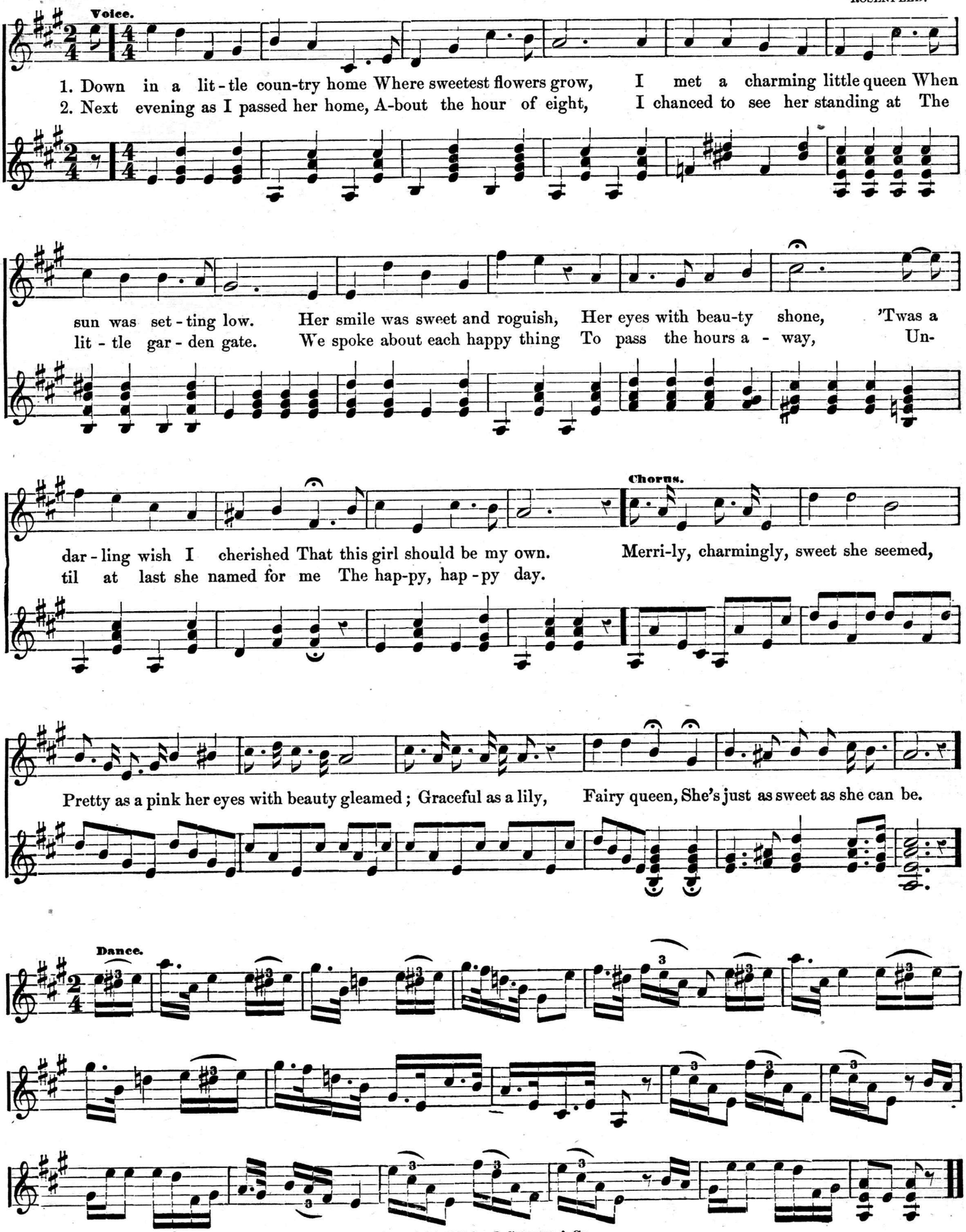
SHE'S SWEET AS SHE CAN BE.

ROSENFELD.

Voice.
1. Down in a lit-tle coun-try home Where sweetest flowers grow, I met a charming little queen When
2. Next evening as I passed her home, A-bout the hour of eight, I chanced to see her standing at The
sun was set-ting low. Her smile was sweet and roguish, Her eyes with beau-ty shone, 'Twas a
lit-tle gar-den gate. We spoke about each happy thing To pass the hours a-way, Un-
dar-ling wish I cherished That this girl should be my own.
til at last she named for me The hap-py, hap-py day.
Chorus.
Merri-ly, charmingly, sweet she seemed,
Pretty as a pink her eyes with beauty gleamed; Graceful as a lily, Fairy queen, She's just as sweet as she can be.
Dance.

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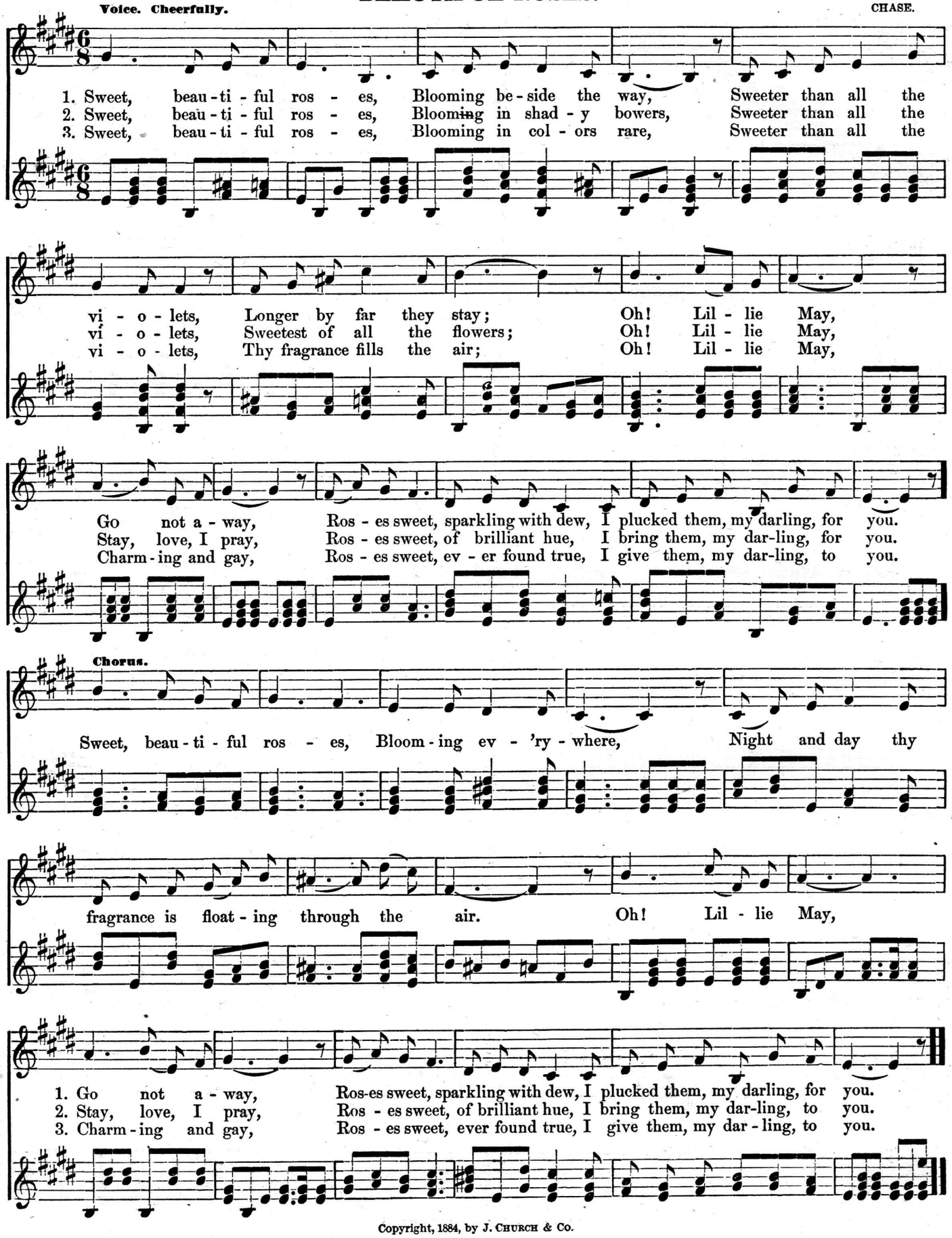
Tune Base to B.

BEAUTIFUL ROSES.

CHASE.

Voice. Cheerfully.

1. Sweet, beau-ti-ful ros-es, Blooming be-side the way, Sweeter than all the
2. Sweet, beau-ti-ful ros-es, Blooming in shad-y bowers, Sweeter than all the
3. Sweet, beau-ti-ful ros-es, Blooming in col-ors rare, Sweeter than all the
vi-o-lets, Longer by far they stay; Oh! Lil-lie May,
vi-o-lets, Sweetest of all the flowers; Oh! Lil-lie May,
vi-o-lets, Thy fragrance fills the air; Oh! Lil-lie May,
Go not a-way, Ros-es sweet, sparkling with dew, I plucked them, my darling, for you.
Stay, love, I pray, Ros-es sweet, of brilliant hue, I bring them, my dar-ling, for you.
Charm-ing and gay, Ros-es sweet, ev-er found true, I give them, my dar-ling, to you.
Chorus.
Sweet, beau-ti-ful ros-es, Bloom-ing ev-'ry-where, Night and day thy
fragrance is float-ing through the air. Oh! Lil-lie May,
1. Go not a-way, Ros-es sweet, sparkling with dew, I plucked them, my darling, for you.
2. Stay, love, I pray, Ros-es sweet, of brilliant hue, I bring them, my dar-ling, to you.
3. Charm-ing and gay, Ros-es sweet, ever found true, I give them, my dar-ling, to you.

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I'SE A WAITIN' AN' A LISTENIN'.

STRONG.

Voice.

1. Oh, an-gels, aint yo' com-in' fo' to take me home, Oh, I'se tired, Now
2. My lub'd one's gone be-fo' me to dat hap-py lan', Oh, I'se tired, She's

Banjo.

take me cross de rib-ber neb-ber mo' to roam, Oh, I'se tired. So
wait-in' fo' me now an' reach-in' down her han', Oh, I'se tired. She'll

long I'se been a trab-blin' in dis wil-der-ness, Oh, I'se tired, A
shout wid joy to meet me on de od-der sho', Oh, I'se tired, I'se

weep-in' an' a wail-in' fo' my sin-ful-ness, Oh, I'se tired.
long-in' fo' de jour-ney and I soon shall go, Oh, I'se tired.

Chorus.

I'se a wait-in' an' a list-nin' fo' de rushin' ob deir wings, I'se a hark-in' fo' de mu-sic dat de

angels always brings, I'se a sit-tin' on de Jordan banks and while I wait I sings Oh, I'se tired.

Rolls.

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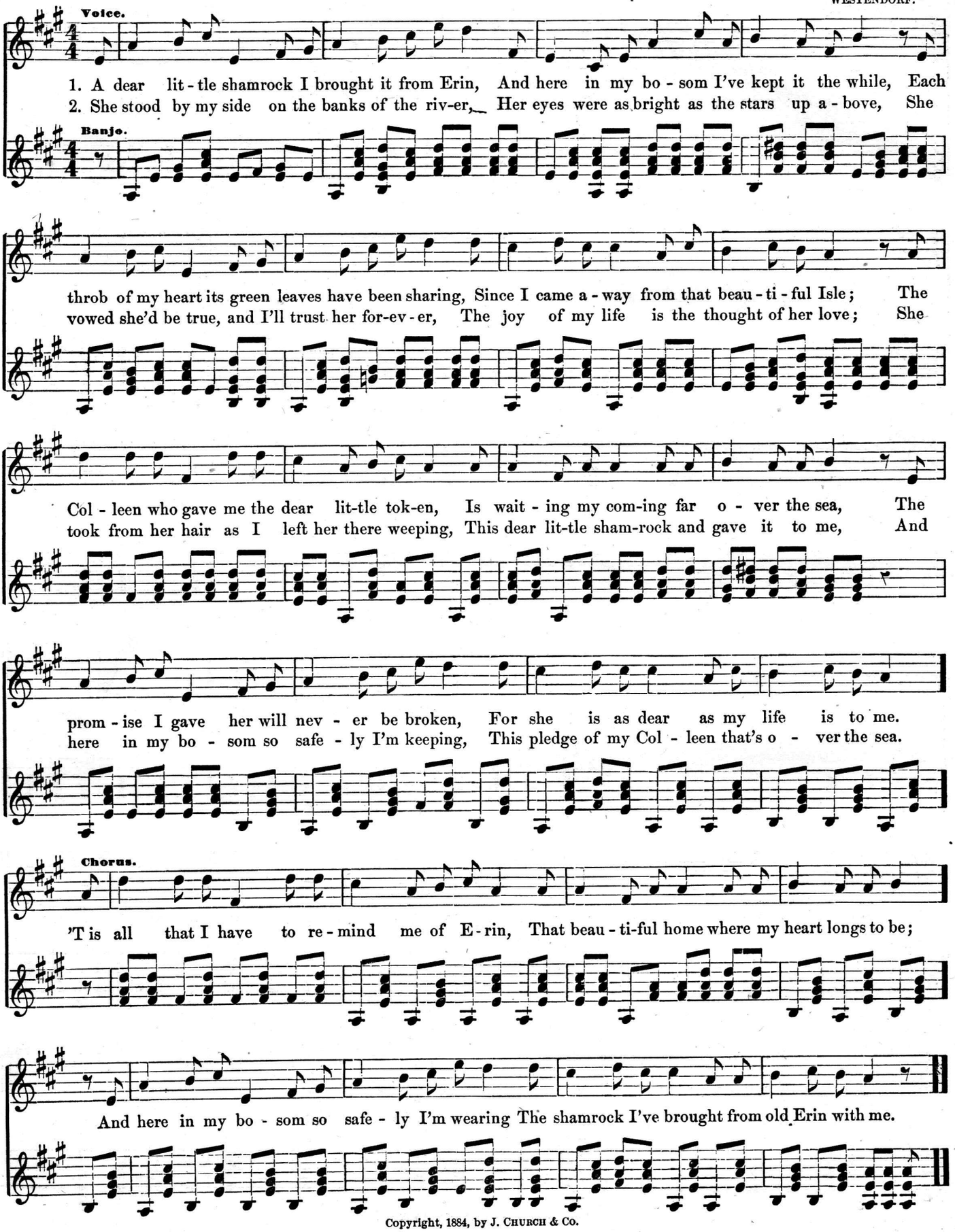
THE SHAMROCK I BROUGHT FROM OLD ERIN.

WESTENDORF.

Voice.
1. A dear lit-tle shamrock I brought it from Erin, And here in my bo-som I've kept it the while, Each
2. She stood by my side on the banks of the riv-er, Her eyes were as bright as the stars up a-bove, She
Banjo.
throb of my heart its green leaves have been sharing, Since I came a-way from that beau-ti-ful Isle; The
vowed she'd be true, and I'll trust her for-ev-er, The joy of my life is the thought of her love; She
Col-leen who gave me the dear lit-tle tok-en, Is wait-ing my com-ing far o-ver the sea, The
took from her hair as I left her there weeping, This dear lit-tle sham-rock and gave it to me, And
prom-ise I gave her will nev-er be broken, For she is as dear as my life is to me.
here in my bo-som so safe-ly I'm keeping, This pledge of my Col-leen that's o-ver the sea.
Chorus.
'T is all that I have to re-mind me of E-rin, That beau-ti-ful home where my heart longs to be;
And here in my bo-som so safe-ly I'm wearing The shamrock I've brought from old Erin with me.

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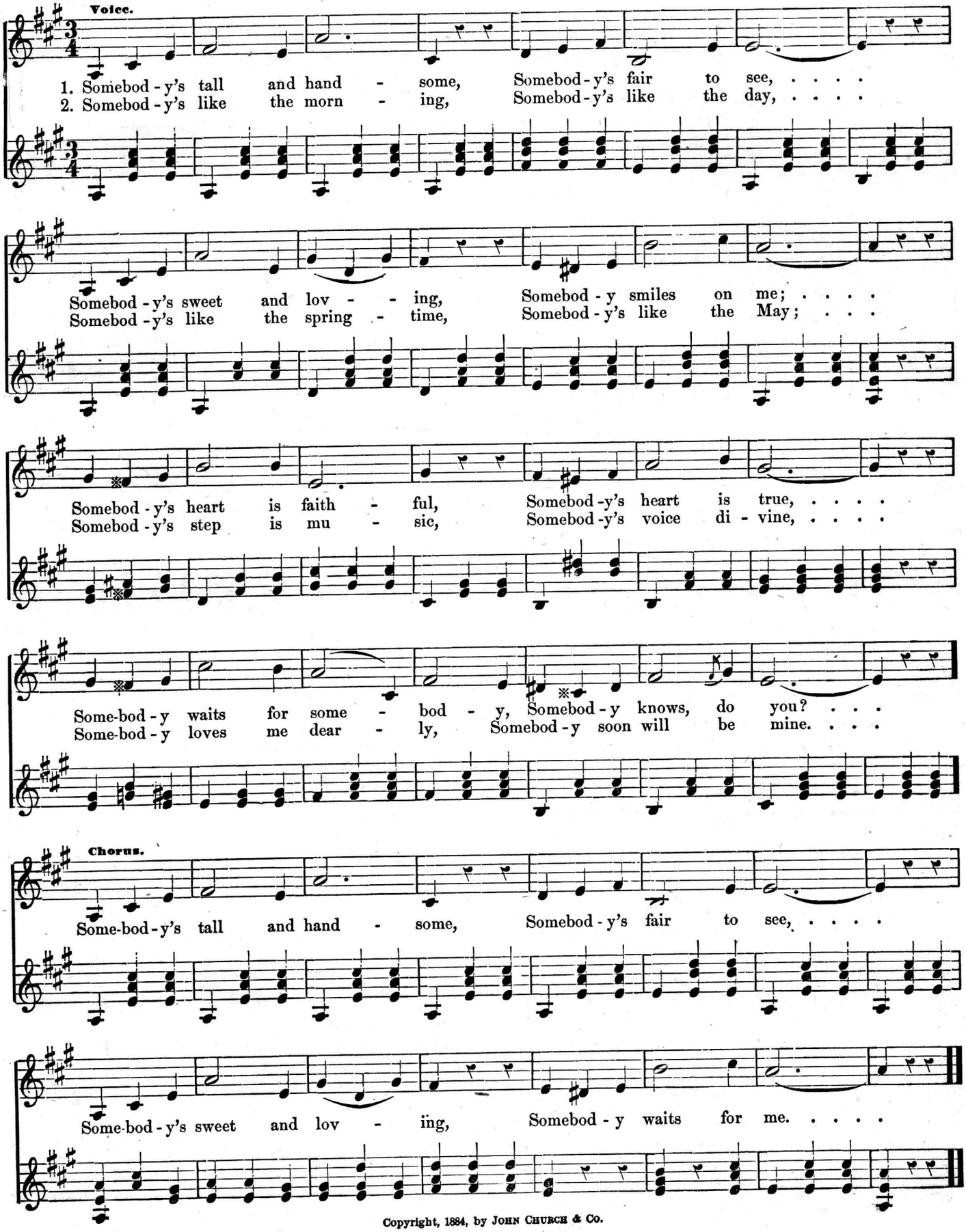
SOMEBODY'S TALL AND HANDSOME.

J. R. M.

Voice.
1. Somebod - y's tall and hand - some, Somebod - y's fair to see, ...
2. Somebod - y's like the morn - ing, Somebod - y's like the day, ...
Somebod - y's sweet and lov - - ing, Somebod - y smiles on me; . . . .
Somebod - y's like the spring - time, Somebod - y's like the May; . . .
Somebod - y's heart is faith - ful, Somebod - y's heart is true, ...
Somebod - y's step is mu - sic, Somebod - y's voice di - vine, ...
Some-bod - y waits for some - bod - y, Somebod - y knows, do you? . . .
Some-bod - y loves me dear - ly, Somebod - y soon will be mine. . . .
Chorus.
Some-bod - y's tall and hand - some, Somebod - y's fair to see, ...
Some-bod - y's sweet and lov - ing, Somebod - y waits for me. . . . .

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HUSKING CORN.

Introduction. Allegretto.

POWELL.

Voice.

1. The time I remember well, At the old barn in the dell, Where the husking bee was held so long a-
2. I re-member all he said, And I know my cheeks were red, And we soon for - got the husk-ing of our

go; We were bus-y husking corn, While I was quite for - lorn, The on-ly one who did not have a
corn; I felt so strangely queer, When he said to me, "you dear," I knew at once my heart to him had

beau. But strange to re-late, While thinking of my fate A noble youth came quickly to my
gone. And now I confess, Of course, you all can guess, His arm so gently stole a-round my

side, And as sure as you are born, He be - gan to husk my corn, And question after question to me
waist, And the bold rogue bending low, While my face was all aglow, Whispered softly, "can I now your sweet lips

plied.
taste?"

3. Now I

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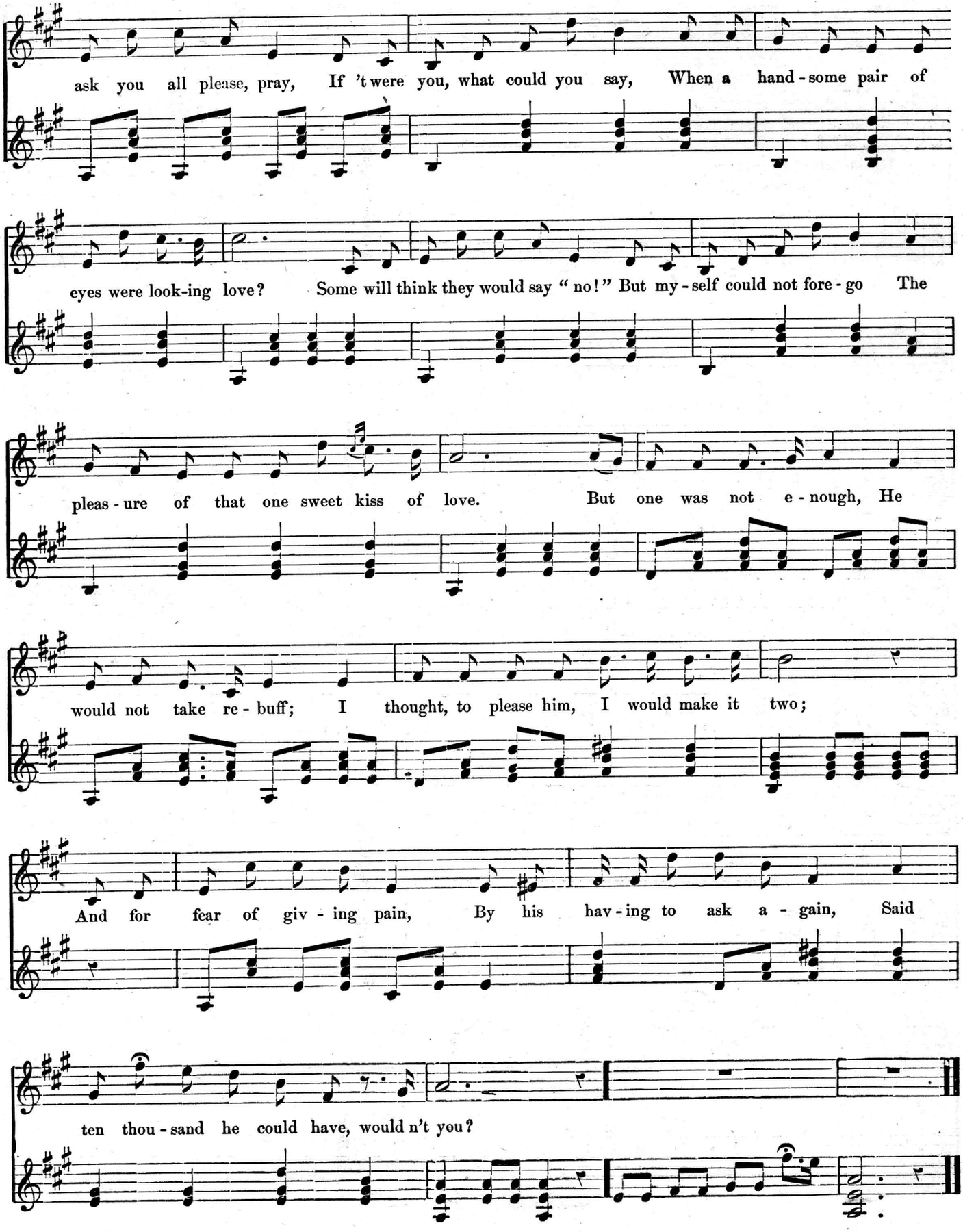
HUSKING CORN. Concluded.

ask you all please, pray, If 't were you, what could you say, When a hand-some pair of
eyes were look-ing love? Some will think they would say " no!" But my-self could not fore-go The
pleas-ure of that one sweet kiss of love. But one was not e-nough, He
would not take re-buff; I thought, to please him, I would make it two;
And for fear of giv-ing pain, By his hav-ing to ask a-gain, Said
ten thou-sand he could have, would n't you?

WHEN THE CLOUDS HAVE ROLLED AWAY.

Tune Base to B. PARKS.

Introduction. Marcato.

Voice.

Ah! . . . . . My heart is sad and lone to-night, The burn-ing tear-drops

fall, . . . The clouds have gathered a-bove my head, And 't is gloom-y o-ver

all. . . . . He sailed a-way o'er the o-cean blue, The world was bright and

4th fret.

gay, ... I'll weep no more, for I'm sure he'll come When the clouds have rolled a-

way. . . . . He will come, I know, When the ros-es bloom, the

leaves are on the trees, ... And my life be one pleas-ant sum-mer

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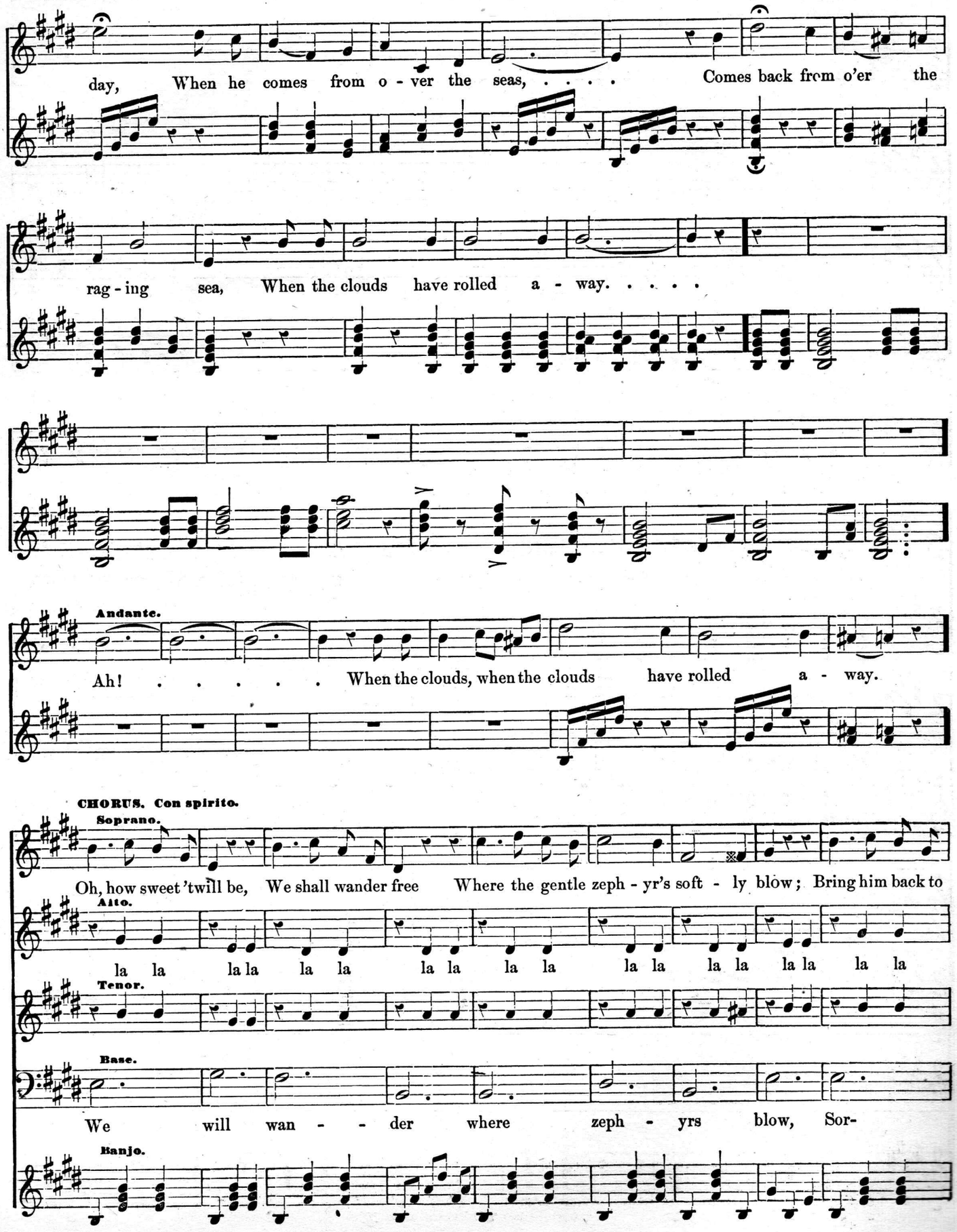
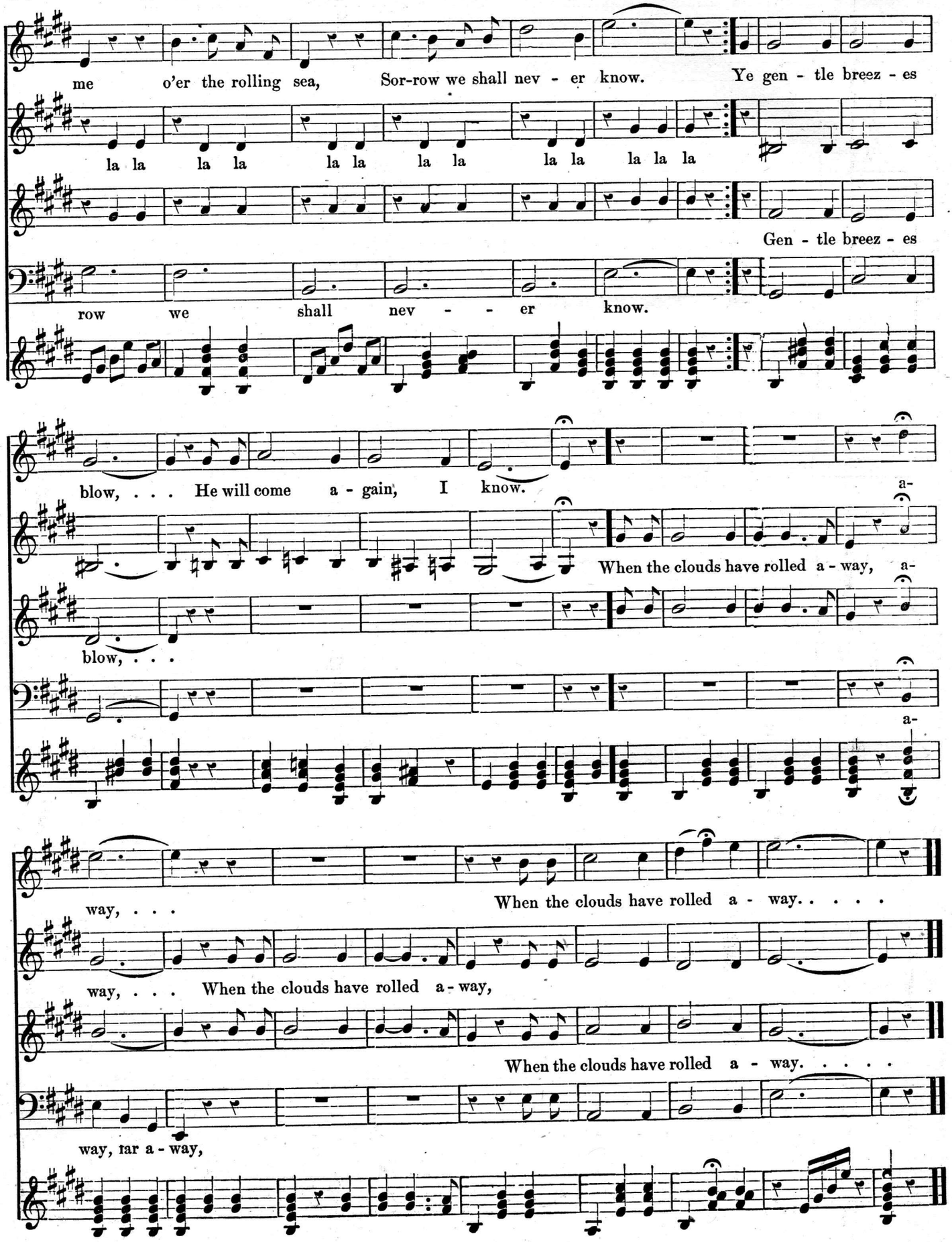
WHEN THE CLOUDS HAVE ROLLED AWAY. Continued.

day, When he comes from o - ver the seas, ... Comes back from o'er the
rag - ing sea, When the clouds have rolled a - way. . . . .
Andante.
Ah! . . . . . When the clouds, when the clouds have rolled a - way.
CHORUS. Con spirito.
Soprano.
Oh, how sweet 'twill be, We shall wander free Where the gentle zeph - yr's soft - ly blow; Bring him back to
Alto.
la la la la la la la la la la la la la la la la la la
Tenor.
Base.
We will wan - - der where zeph - yrs blow, Sor-
Banjo.

WHEN THE CLOUDS HAVE ROLLED AWAY. Concluded.

me o'er the rolling sea, Sor-row we shall nev - er know. Ye gen - tle breez - es
la la la la la la la la la la la la
Gen - tle breez - es
row we shall nev - - er know.
blow, . . . He will come a - gain, I know.
a-
When the clouds have rolled a - way, a-
blow, . . .
a-
way, . . .
When the clouds have rolled a - way. . . . .
way, . . . When the clouds have rolled a - way,
When the clouds have rolled a - way. . . . .
way, far a - way,

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